THE JAPAN MAGAZINE

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Contents for August, 1915

N. MASAKI		Frontispiece
JAPANESE ATTITUDE TOWARD ART	N. Masaki	195
A SUMMER OUTING	"Traveler"	201
UNITED STATES AS A MARKET FOR JAPANESE GOODS	M. Oka	203
PRINCE YAMAGATA	Y. Yamada	207
BRIDGE SENTIMENT	Y. Hashida	215
TAKEDA IZUMO	T. Fujioka	218
OCCIDENTAL ARCHITECTURE IN JAPAN	H. Kuroda	225
AN IDEAL VILLAGE	H. Togo	227
ORIGIN OF THE JAPANESE SYLLABARY	N. Tsuda	229
TENRIKYO	F. Yamazaki	235
THE JAPAN STEEL WORKS	S. Tokutani	239
EURASIAN CUISINE	Count Yanagisawa	241
AROUND THE HIBACHI: JUDICIAL WISDOM	Anon	244
CURRENT JAPANESE THOUGHT: Effect of War on Population—Government Enterprises—Japan's Population—Rate of Increase—Naval Increment—Ancestor Worship—Ancestors and the Law—Japan's Billy Sunday—A Monroe Doctrine for Asia	The Editor	247

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THE JAPAN MAGAZINE

VOLUME SIX AUGUST, 1915 NUMBER FOUR

JAPANESE ATTITUDE TOWARD ART

By N. MASAKI

(PRESIDENT OF THE TOKYO FINE ARTS SCHOOL)

IN order accurately to appreciate and appraise a people's art the observer should be familiar with the social system, manners and customs as well as the national character of the country. Otherwise it is quite impossible to understand the real value of the art and the aesthetic taste of the people who produced it. This is especially true of the fine art of Japan, which has a history of more than two thousand years, during most of which time the nation was more or less isolated from the rest of the world, and developed a social organization and customs peculiar to itself. In Japan art is as much the flower of national life as it is in other countries; and in proportion as Japan's civilization is peculiar to herself, so will her art be also. A study of fine art generally or as a whole does not equip one for a true appreciation of Japanese art, any more than a study of art specifically fits one to appreciate fully the special qualities of national art. Foreign students and lovers of art should especially keep this in mind when examining specimens of Japanese art.

An instance of the misunderstanding due to this defect is found in the complaints often urged by foreigners against the Imperial Museum in Tokyo, where, they say, one cannot see remarkable specimens of Japanese fine art. They do not appear to understand either our attitude toward art or the reason why we take that attitude. In the first place the climate of Japan does not allow examples of fine art to be long exposed without injury. Japanese art of the most priceless and delicate quality cannot long endure either sunlight or dampness. With the exception of articles made of bronze or iron our masterpieces have to be kept safely away from light and moisture; otherwise we should not long have them left to us, and old pieces we should not have at all. Consequently the exhibition of fine art on view in the Imperial Museum does not at all represent the treasures in our possession, which are too precious thus to expose to the effects of climate. The climate is especially injurious to our most valuable paintings, which often suffer injury even by a few hours of exposure.

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[illegible] the [illegible] the [illegible] for [illegible] to [illegible] [illegible] the National Gallery, and other places where [illegible] of [illegible] to see, and suggest how [illegible] study of the art in connection. In these modern [illegible] [illegible] and pursue his way through the various [illegible] in the great building of [illegible] at Ueno. In Japan all such precious works of art are kept [illegible] away in fireproof rooms, wrapped and boxed in [illegible] and wooden cases. With that one method of ensuring the preservation of our masterpieces in existence is a matter of opinion. We feel sure that the safety of our pictures and [illegible] and [illegible]

Consequently if one visits the Imperial Museum in Tokyo one will find the finest pieces of art on exhibition in the present. The Japanese have a fidelity of for more extreme delicacy toward fine art than is evinced by modern people. We almost worship a piece of perfect art. It is treated and cared for like a divine image. We marvel with this a sacred and holy. We are [illegible] in their history in the metaphysical [illegible] A difference in the history is [illegible] in the [illegible] [illegible] [illegible]

It is therefore quite beside the mark for foreigners to instance the Louvre and the British National Gallery, and other places where masterpieces of fine art are on view, and suggest how poor is Japan's array of fine art in comparison. In these western galleries one can take a handbook and pursue his way through the various rooms, taking in the great paintings of old masters at leisure. In Japan all such precious works of art are safely stowed away in fireproof rooms, wrapped and boxed from light and moisture. Whether our method of ensuring the preservation of our masterpieces is defective is a matter of opinion. We believe that the nature of our pieces of art demands it and we acquiesce.

Consequently if one visits the Imperial Museum in Tokyo one will not find the same pieces of art on exhibition the year round. The Japanese have a feeling of far more extreme delicacy toward fine art than is evinced by western people. We almost worship a piece of perfect art. It is treated and cared for like a divine image. We regard such things as sacred and holy. We are as much interested in their history as in the masterpieces themselves. A defect in the history is as serious as a defect in the art. The articles preserved in the Shoso-in at Nara were once in possession of the Emperor Shomu, the Empress Komyo, or some other illustrious personage, some of them more than twelve centuries old. They are never permitted to go on exhibition except by Imperial sanction. So is it also with the treasures handed down to us by such heroes as Oda Nobunaga and Toyotomi Hideyoshi. The Japanese are inclined to the conviction that all great art must have a great history. This may be because Japan has the oldest and longest Imperial line in the world.

Japan's attitude toward fine art can be seen in how art is preserved and cared for. Look at one of our most priceless tea cups. It is never to be seen sitting on a shelf or lying in an exhibition case. No; it is always found wrapped carefully in a soft cloth of special texture and packed safely in a beautiful box worthy of what it holds. The best pieces of porclain or china are wrapped in what is called Dutch cotton; and the boxes that contain them are made of paulownia wood; and then the box itself is wrapped in an appropriate cloth. Every precious work of art has, therefore, a five-fold wrapping. It is no wonder that foreigners fail to see our best art; but now that they know the reason why, they must no longer fancy it does not exist.

All this trouble and ceremony about preservation and veneration of fine art is of the utmost importance to Japanese. They take infinite pains to observe carefully this attitude toward fine art. Most Japanese have even boxes for the bags that wrap priceless porcelain; and these bags are renewed from time to time as need requires. The bags are so made as to retain the shape of the pieces of art they contain, even when they are empty. The covers of teacups are often made by famous artists, and these are as carefully preserved from injury as the cups. When such treasures pass from one family to another the name of the artist and the history of the masterpiece are carefully inscribed on parchment decorated so that it may be hung on the wall as an ornament, and this is placed in the box with the masterpieces, which accounts for the extraordinary size of the box that often accompanies a set of porcelain. The

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possessors of such treasures love to show them to others, but most of them are too much afraid of injuring or spoiling them. If they or their ancestors had not so cared for them they would never had seen the present generation. If there was any hope of preserving them and seeing them at the same time, such treasures would be on view all the time. This is one reason why old pieces of Japanese art, especially painting, possess a freshness not seen in similar pieces abroad; and foreigners have often wondered how these paintings could be so old as they were represented to be. They look new just because of the great care that has been taken of them; they have never suffered exposure to light or dampness as the masterpieces of Europe have done. When I exhibited a number of Japanese masterpieces at the Anglo-Japanese Exhibition in London, many expressed wonder at the freshness of the pictures, and some even doubted whether they could be so old as I said. To see a painting produced a thousand years ago looking almost as new as when it left the brush of the artist astonished them beyond measure, and caused doubt as to the genuineness of the picture. This showed that such persons did not in the least understand Japanese fine art, nor the attitude of Japanese toward such masterpieces. Their opinions of art had been formed from looking at pieces sold by curio dealers, and which possessed little or no value.

Nothing distinguishes the attitude of the foreigner from that of the Japanese in regard to art more than the way the former treats the receptacles of art pieces. The Japanese is shocked to see how the foreigner takes out a piece of fine art with little respect for the box or the covering that enshrouds it. Just as a nobleman who thought he could best show himself by stripping off his clothes, would be considered undignified, to say the least, so the Japanese considers it quite undignified to pay no attention to what covers pieces of fine art. Such pieces need proper clothing; they are too delicate and beautiful for common exposure. There are many such wonderful treasures in the Shoso-in at Nara, objects of art belonging to the 7th and 8th centuries; glass vessels that came from Greece and Rome through India and China preserved carefully until to-day. They are not such as have been dead, buried and resurrected; their history is a straight story, an honorable lineage known to us. It is an achievement possible only to a people who regard objects of fine art as the Japanese do.

In many cases foreign connoisseurs of Japanese art are especially taken with the ukiyo-e; these are gaudy, brilliant and conspicuous; objects which we expect children to be especially pleased with, children who would be quite unable to appreciate the nobler examples of Japanese art. Those who are satisfied with ukiyo-e pictures have only advanced as far as the boy stage, so far as appreciation of Japanese art is concerned. It cannot be denied, however, that in recent years the western taste for Japanese art has advanced considerably and a still further development may be expected. When they are able to feel what the Japanese painter felt when he drew or painted the picture, then they will be able to understand Japanese art. The most difficult part of it is to acquire the taste necessary for such appreciation. To the Japanese taste, depiction or representation of *spirit* is of far more importance in a piece of art

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pressure of such a one here to own them to others. But we of Occidental race need be afraid of injuring or spoiling them if they or their ancestors had not so cared for them they would never have seen the present generation. If there was any hope of preserving them and seeing them at the same time, such treasures would be on view all the time. This is one reason why the places of Japanese and especially painting, pass in a few years not seen in similar place abroad; and foreigners have often wondered how these paintings could be so old as they were represented to be. They look new just because of the great care that has been taken of them; they have never suffered exposure to light or dampness as the museums of Europe have done. When I exhibited a number of Japanese productions at the Oriental Exhibition in London, many expressed wonder at the freshness of the pictures, and some even doubted whether they could be so old as I said. To see a painting produced a thousand years ago looking almost as new as when it left the brush of the artist caused them beyond measure, and excited doubt as to the genuineness of the picture. This showed that such persons did not in the least understand Japanese fine art, nor the attitude of Japanese toward such matters. Their opinion of art had been formed from looking at pictures sold by curio dealers, and which possessed little or no value.

Strictly disregarding the attitude of the foreigner from that of the Japanese is urged to at once throw the way to form from the standpoint of our own. The Japanese is shocked to see how one foreigner takes out a piece of fine art with little respect for the love or the

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than mere depiction of any object or objects. The Japanese always looks for the spirit first; for without that there is no art.

The foreign critic as a rule has not yet arisen to this attitude and dicta. He looks at a *mise-en* scene or object of art and he endeavors to find errors of perspective or confirms his observations to minute points of detail, such as the forms of leaves, trees and mountains, showing that he cannot at all appreciate the true value of Japanese painting; he forgets the spirit and worships the form. Yet all Japanese, of course, are able to appreciate their own art; many subordinate the spirit to the flesh; and how can one wonder if some foreigners are likeminded. That such ideas are quite inadequate to an accurate appraisement of Japanese fine art. Japanese pictures are idealistic rather than realistic, like Japanese poetry. The knowledge essential to a true appreciation of Japanese art is not some formula that can be acquired in a little while; it is an education, a growth that comes little by little. When our foreign friends begin to see something worth while in our *sumi-e* and *mise-e* then we shall look up and have hope.

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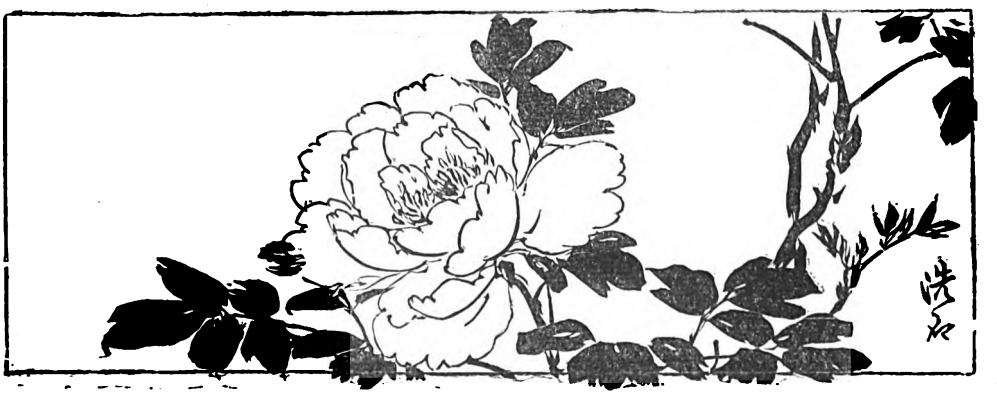
than mere depiction of any object or objects. The Japanese always looks for the spirit first; for without that there is no art.

The foreign critic as a rule has not yet arisen to this attitude and taste. He looks at a *nan-ga* scene or object of art and he endeavors to find errors of perspective or confines his observations to minute points of detail, such as the forms of leaves, trees and mountains, showing that he cannot at all appreciate the true value of Japanese painting; he forgets the spirit and worships the form. Not all Japanese, of course, are able to appreciate their own art; many subordinate the spirit to the flesh; and how can one wonder if some foreigners are like-minded. But such ideas are quite inadequate to an accurate appraisement of Japanese fine art. Japanese pictures are idealistic rather than realistic, like Japanese poetry. The knowledge essential to a true appreciation of Japanese art is not some formula that can be acquired in a little while; it is an education, a growth that comes little by little. When our foreign friends begin to see something worth while in our *sumi-e* and *nan-ga* then we shall look up and have hope.



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A SUMMER OUTING

By "TRAVELER"

ONE of the most pleasant rips for a summer outing is from Matsushima to Aomori. Matsushima, as all know, is one of the celebrated beauty spots of Japan. Leaving its fair waters dotted with many picturesque islands, one sails out over the beautiful bay of Shiogama, toward the south, where numerous white-sailed boats pass to and fro, and stretches of silver sand adorn the beaches. Northward rises a great green hill known as Fujikurayama, with an interesting coast along its base. This whole region has for ages been the theme of poets and travelers on account of its beauty. The shrines of the region are among the finest examples of sacred architecture in the north, and date from the middle of the seventeenth century. The chief festivals are celebrated in March and July each year, when vast throngs of people assemble to take part.

Ishinomaki at the mouth at the Kitakami river is a port celebrated in popular songs, and one of the most important on the north-east coast of Japan, the population being about 20,000. Westward from the town rises Mount Hiyori, noted for its grand views of the surrounding country, and the famous pine groves which run along the coast southward from the mountain, are said to have been transplanted there from the famous Miho pine plains in the province of Suruga by the great Date Masamune. On the summit of the mountain are the ruins of an ancient castle; and thither sailors ascend to observe weather probabilities before setting out on a voyage, hence the name, Hiyori, which means weather.

Kinkwazan is a beautiful island off the cape of Ojika in the province of Rikuzen, towering 800 feet above the surrounding waters of the Pacific. Along its river beds and beaches gold is found mixed with sand, hence the name of the island, which means, "flowers of gold." From the lighthouse on this island the steamers on their way to and from America are guided on their dangerous path, it being the first and last of Japan seen by the traveler as he happens to be coming or going across the Pacific. Kinkwazan, rising like a whale above the surface of the sea, is itself a great resort for this monster of the deep, and whalefishers are always about keeping watch. On the top of the highest region of the island are shrines, where deer stroll about unmolested, as they do at Nara or Miyajima; and from there fine views are afforded.

Kisenuma is a village of ten thousand people, and famous for its rocky caves at the entrance to the harbor, one of which is 18 feet high, with weird sand pillars inside, the floor covered with water. It is said that at certain seasons of the year, such as in the late spring, the sound of music is heard in the caves. The inhabitants aver that this music comes from the harps and drums of the spirits of

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A SUMMER COTTAGE

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Buddhist sages who come back to relieve the monotony of their less fortunate brethren left behind in so miserable a world. It is suspected by the knowing, however, that the sounds are produced by the water beating against the echoing caverns within. In spring and summer many visitors come in boats to see the caves.

Further along the coast in the province of Rikuchu is the pretty little town of Miyako, a place of not more than 5,000 people, which has a shrine dating from the early part of the 11th century; and as it is believed to have some historical connection with a famous priest who displayed divine powers by staying the rushing waters of the Naruto channel in Shikoku, sailors often come here to pray for a fortunate voyage.

Coming on to the province of Mutsu there is the town of Hachinohe, with a population of about 12,000. It has a hill at the north end with the ruins of an ancient castle, as well as a shrine which was built by Lord Nambu and dedicated to his ancestors. From the top of the hill a fine view can be had of Matsugasaki in the distance, the vast Pacific beyond; while towards the north rises Mount Hakkoda. In the bay is a small island called Kabujima covered with green fields and well cultivated, where innumerable wild flowers bloom in spring and summer. Three miles south there are caves; and in the stream of the village is a great monolith some 60 feet long, which shows marks like fish scales.

At the second station from Aomori there is a place called Asamushi which has hot springs. The surrounding hills are very picturesque while the islands in the bay present a pretty and pleasing view. The visitors who come there in large numbers to enjoy the hot baths, spend their time in boating and fishing, for which there is ample opportunity. The springs are said to have been discovered by the priest Enko Taishi who visited the place in ancient times. He saw a deer enjoying the warm water and went to examine why it so enjoyed itself, and found to his amazement that the water was hot.

The town of Aomori faces a pretty bay, and is one of the most prosperous and important of the northern cities. It has a population of about 35,000, and has its foundation as far back as the middle of the 17th century when the daimyo of Tsugaru colonized the place, and made it a commercial port. The bay around is known as Sotogahama, because in old times it was thought to be the northern limit of Japan, Hokkaido not being regarded as Japanese territory until the Tokugawa era. Near the district are found a stones resembling agate, by finding which some of the inhabitants make a living. The scenery all around Aomori is so beautiful that if the place were more on the main routes of travel it would doubtless see large numbers of visitors annually. In the town of Aomori there is the Uto shrine, erected in memory of a certain Uto Yasukata exiled northwards by the Emperor in the 5th century. In the surrounding waters there is said to be a bird which calls "Uto! Uto!" to its young, while the latter in reply call "Yasukata!" and come running to the mother bird out of the sand. It is believed that the spirits of the exile and his little son are in the birds. It may be remembered that Santo Kyoden refers to this in his novel, and it is one of the oldest traditions of Sotogahama.

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UNITED STATES AS A MARKET FOR JAPANESE GOODS

By MINORU OKA

(CHIEF OF THE BUREAU OF COMMERCE AND INDUSTRY)

THERE is no doubt that the United States promises to be one of the greatest markets for Japanese goods. The exports from Japan to that country now amount to over 200,000,000 *yen* a year, being about one third of the total exports from Japan, though but a small part of the total imports of the United States. There is, therefore, plenty of room for enlarging our market in that country. And the present is the best time to pay attention to the subject, as imports from Germany and Austria are suspended on account of the war.

Of course America is and has been for some time our greatest market for raw silk, over 80 per cent of our total export of that article going to the United States. In 1914 raw silk was exported to the United States to the amount of nearly 135,000,000 *yen*. This has caused a tremendous increase in the Japanese output. While we produced only 124,000,000 lbs. of raw silk in 1903, our facilities for extension had so far improved that in 1912 we produced 229,000,000 lbs. seventy-five per cent of which was exported. The old methods of silk reeling and spinning have gradually been supplanted by modern methods and machinery, and now as many as 4,500 houses are making silk yarns by modern methods. Japan is, therefore, always ready to supply any quantity of silk yarns, according to order. The Imperial Government has its silk provisioning houses with a silk manufacturers' guild to prevent the export of inferior material, and all raw silk is carefully inspected before leaving the country, thus securing both quality and credit.

In recent years the supply of raw silk from France and Italy to the United States has been reduced, with the result that America, having to supply foreign-made silk to the domestic market as well as to the Orient and South America, has experienced an immense increase in demand for Japanese raw silk, a demand that promises to increase still further. Personally I hope that the custom of using silk materials will so increase in the United States that the day may come when the people there will wear daily the elegant silk clothes that are seen in Japan, in the same way as the humbler Japanese wear American cotton clothes.

Exports of tea to the United States are second only to raw silk, the annual value being now about 10,000,000 *yen*, which is 90 per cent of the total export of tea from Japan, and equal to about one half

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of the total tea imports to the United States. The total amount of tea grown in Japan in 1903 was 42,000,000 lbs. which in 1912 increased to 56,000,000 lbs. For some years the process of making tea by machinery has come more and more into vogue in Japan, the product never proving so satisfactory as that made by hand. The matter was taken in hand by the Tea Guilds in various centers and now the defect is being steadily remedied. We, therefore, hope that the demand for Japanese tea will even still further increase in the United States, and that the good people of that country will more and more prefer the fragrant green beverage produced by the dainty hands of pretty Japanese maidens in the tea gardens of the empire, a sedative that can soothe, without injuring, the fatigue of busy Americans.

The export of silk habutai to the United States at one time reached an annual value of 10,000,000 *yen* but in recent years it has declined to only about 3,000,000 *yen*, but last year it revived to 6,800,000 *yen*. Owing to the installation of power looms the capacity for putput has vastly increased, while government inspection is carefully enforced to ensure quality and steady improvement. It is probable, therefore, that in future the demand for Japanese habutai will more and more grow. There must also be an increasing demand in America for the beautiful silk kimonos, laces, handkerchiefs and embroideries of Japan.

In copper we send to America 4,000,000 worth every year, which is only a little over ten per cent of our total output. There is no doubt a good deal of competition with Mexican and Canadian copper in the American market; but with increased facilities of transportation and cheaper freight rates afforded by the Panama canal the Japanese export of this metal to the United States should much increase. The product of copper in Japan amounted 55,000,000 lbs. in 1903; and by 1913 it had risen to 104,000,000 lbs. just twice the amount of ten years before. With continued improvements in our methods of mining and in our smelting processes the price will go down and the sales will increase. We are, accordingly, anticipating a bright future for Japanese copper in the American market.

In the matter of figured matting, which used to have such a big demand in America, we regret to say that in recent years the export has fallen off, and at one time was as low as only 5,000,000 *yen*, a year. This decline, notwithstanding the careful inspection by the Imperial Government, must be attributed to either the appearance of substitutes or to change of fashion. But the round rush from which Japanese matting is made, is a product peculiar to this country and is capable of a much more artistic finish or design than other material, as well as being much less dusty and expensive than other mattings; so that the demand for it must continue, and the decline should be regarded as but temporary. In order to afford every facility for improvement in quality and use the Government last year sent its experts to the American market to study conditions on the spot among consumers, and improvements will be made in accordance with the report of these inspectors.

In the item of porcelain and earthenware the annual value of exports to the United States is about 3,000,000 *yen*, or about half of our total exports of these goods. But compared with the total American import of porcelain and earthen-

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ware it is but a fraction. By improvements in both quality and design we are endeavoring to increase the export to America. Through painstaking application and experiment we have already succeeded in so far improving conditions artistically and economically as to afford promise of early extension. The value of our total output of porcelain and earthenware in 1912 was 16,500,000 *yen*, which was twice the production of ten years before, and over 30 per cent was exported.

It is interested to note that the export of Japanese hats to the United States has considerably increased of late, chiefly the so-called panama hat, made from Formosan fibre, which is much cheaper than the real panama hat. By strict attention to improvement in quality and cheapness we are hoping to increase the demand for these hats still more.

The export of straw braid for making hats has always been extensive and still continues. Amounting to over a million *yen* ten years ago the annual value of exports is now over seven millions, of which about five million *yen* is for hemp braid, the export to America being about fifty per cent of the total exports of this material. With the increasing demand abroad, comes naturally an exceedingly prosperous condition among the producers in Japan. The number of houses now engaged in making straw braid and chip braid is three times what it was ten years ago, the annual total being about 10,000,000 *yen*. But a great deal more could be produced if demanded.

Of late the export of brushes to the United States has much increased, and amounts to over a million *yen* a year, which is about one third of the total import to America. At present we are considering how to have our brushes substituted for European imports. The output of these goods, which was about 2,500,000 *yen* in 1911, is now more than twice that, and the future seems very promising.

There seems to be an increasing demand in the United States for Japanese toys, the amount exported last year reaching over a million *yen*. This is very small, however, compared with the total import of toys by the United States. The toy makers of Japan are now busy trying to make goods to suit the American market and there is every hope of an expanding trade. The Japanese make every kind of toy, metallic, wooden, paper, cotton, poreclain, lacquer and celluloid. Japanese toys are more artistic and less expensive than those from Europe, and the demand for them should greatly increase in the United States.

The demand for Japanese canned crab is growing rapidly in America, the export last year reaching over a million *yen*. Complaints as to quality have been happily disappearing with continued improvements in methods of putting up the fish, and now the American taste is fully satisfied.

In the above resumé I have dealt only with such exports as reach a value of a least a million *yen* a year; but there are numerous other items of increasing importance, such as rice, peanuts, beans, cayenne pepper, lumber, bamboo, railway sleepers, menthol, camphor-oil, vegetable wax, as well as cotton goods, paper, gold, silver and copper goods, shell buttons, fans, paper lanterns, folding screens, laquer ware, artificial flowers, and mineral products such as coal, antimony, sulphur, as well as fish products. Almost all the goods imported from

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[illegible] considering how to have our business established for [illegible] in Europe. The capital of [illegible] would, I often was about [illegible] Japan [illegible] [illegible] [illegible]

Europe and now reduced or wholly stopped by the war, can be had from Japan, such as cement, cotton knitted goods, musical instruments, beer, mineral waters, and matches. In cotton knitted goods Japan can produce the same as those made in Europe and at a lower price. In certain lines of knitted cottons our products are superior to those from England and Germany. We are hoping, therefore that in such articles as socks and underwear, to say nothing of gloves, the demand in America will show constant increase.

Having thus given a brief outline of present conditions of trade between Japan and America I will say that if any one be desirous of further knowledge as to the import or export of any article or commodity let him please communicate with Mr. Saklo Tsurumi, Chief of the Commercial Museum, Department of Agriculture and Commerce, Tokyo; and he will receive every information. Information may also be published in the special periodicals issued by the Museum.

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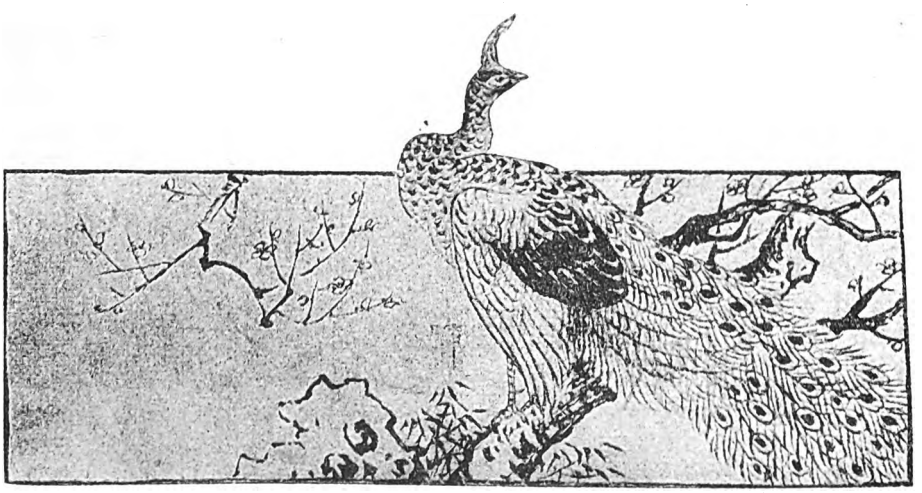

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PRINCE YAMAGATA

By Y. YAMADA

IF the Japanese army may to-day be regarded as one of the most efficient and up-to-date fighting forces in the world, it owes that distinction to its founder, that noted member of the *Genro*, Prince Aritomo Yamagata. From him the Japanese officer and soldier is supposed to have derived that spirit of chivalry and discipline that renders him unsurpassed among that representatives of martial prowess.

Born in the city of Hagi in Nagato on the 22nd of April 1838 of a great samurai family, he was soon recognized as an excellent type of his class and early manifested a superior degree of military skill. In his fifteenth year he received awards of merit for fencing and jujutsu, having completed all the usual courses of study in these arts of defence; and at the age of 22 he received a diploma as an expert in spear practice. Being early regarded as a man of promise by his clan he was made secretary of his native shire, and soon reached a higher position in the clan government.

In the year 1857 he was, with Ito, among those chosen to go for special education to Kyoto where the Emperor dwelt, for he belonged to the Choshu clan. At that time the Shogunate had already begun to show signs of decline; and the lord of the clan was anxious to acquaint himself with conditions in the empire. To be thus chosen was regarded as an indication of the esteem in which he was held at that time. The attitude of the Choshu clan was thought to be in some degree hostile to the Tokugawa rule. While the military forces of the Shogunate outwardly looked as formidable as ever, Choshu knew that their glory and power had departed. The name still created the old-time awe among the daimyo of the day, but Choshu knew it was now no more than a name.

But the Choshu clan was divided into two factions, the one fearing the Shogunate and the other ready to defy it, the former representing the majority. The minority, however, were determined to have their way and to undo the old régime, and have the Emperor supreme in every respect. To this faction belonged all the younger men of the clan, including Yamagata. After many bickerings and disputes the minority gained the ascendancy and the Choshu clan decided to take the field against the Shogun and become the Imperial troops. The leader then was Takasugi Shinsaku, and young Yamagata was his lieutenant. They organized between them a party known as the *kiheitai*, or irregular society, to create an army of all who could fight, whether soldiers or not; for, knowing that many of the clan vassals were still afraid of the Shogunate, they saw that if victory was to be theirs they would have to have the assistance of the men not of military class. So they called in all who were willing to learn to fight and promised

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If the Japanese army may justly be regarded as one of the most efficient and up-to-date fighting forces in the world, it owes that distinction to its long and that noted member of the Genro, Prince Aritomo Yamagata. From him the Japanese officer and soldier is supposed to have derived that spirit of chivalry and discipline that renders him unsurpassed among that representatives of martial prowess.

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In the year 1863 [illegible] among those chosen to go to Kyoto to conduct education to Kyoto to whom the Emperor dwelt, for he belonged to the Choshu clan. At that time the clansmen had already begun to show signs of evolving and the head of the clan was anxious to acquaint himself with conditions in the empire. The Tycoon's power was regarded as an indication of the

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there obvious to the rank of General if they proved [illegible] and this regardless of family or origin. The result was that great numbers of young Daimyo decided to try [illegible].

This device of the Choshu clan [illegible] proved an important precedent in obliterating the line between the samurai class and those of the Kenmin class; and which has ever since continued to recruit most fervently on the strength and efficiency of the Imperial army. The army created recently formed a powerful army and were supported by means of the modern devices of the day; and with these they faced the armies of the Shogunate, won one victory after victory. After such a [illegible] the power of the Shogunate was shaken and for every battle to last the longest and [illegible] of all the defense of the empire.

The fact produced by the [illegible] in which Yamagata was a leader, was the beginning of a new epoch of Japanese history. Having overcome all the [illegible] opposed in and out of the clan, the future policy of the Choshu clan was to be [illegible] by them. The Shogunate was now [illegible] completely defeated, but every [illegible] warriors of Choshu were preparing for a second onslaught, this time following the English and British system of military training, the army and ammunition having been purchased from Shanghai. The result of having introduced the system was due to Takasugi Shinsaku and Yamagata. Takasugi died before seeing the Shogunate downfall and the Restoration take place, and [illegible] of the Imperial forces, while [illegible] the command of the Shogunate army; but Choshu was victorious, and Yamagata alone remained of the days. During the war of the Restoration [illegible]

[illegible] of the Choshu clan [illegible] with great success.

In August, 1869, Prince Yamagata-[illegible] of the Emperor visited Russia and Prussia to study the [illegible] of military matters, and returned the following August. He was invited in the War Office and entered with cooperativity the Japanese army. And it was hardly to need to accompanied. The [illegible] were for the most part not better than those introduced by the Portuguese in 1549 and quickly replaced by most of the [illegible] of the country. It was an old [illegible] difficult [illegible] a thousand [illegible] and [illegible] the old time [illegible] and manners. During the two years of [illegible] period under Tokugawa [illegible] there were no [illegible] for improving [illegible] and military [illegible]. They also directed [illegible] to the [illegible] of military education or the importation of weapons of [illegible] were [illegible] and preparing [illegible] [illegible] and promptly silenced. Things were [illegible] and [illegible] [illegible] public [illegible]

In 1870 [illegible] Takeshiro [illegible], young men [illegible] conservative [illegible] and progressive in mind, [illegible] a number from a Dutch [illegible] to go in for [illegible] with it, which however, as usual, created [illegible] opinions of the [illegible] and [illegible] to [illegible]. There were many, however, who [illegible] the Shogun's officials who [illegible] [illegible] the unfortunate [illegible] did [illegible] but what many more should do [illegible] of these [illegible] Prussian [illegible] the Shogun [illegible] to [illegible] and was [illegible] [illegible] in the way of fighting weapons and [illegible] [illegible] [illegible] [illegible]

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them elevation to the rank of samurai if they proved good soldiers, and this regardless of family or origin. The result was that great numbers of young braves flocked to the new army.

This device of the Choshu clan afterwards proved an important precedent in obliterating the line between the *samurai* class and those of the *heimin* class: and which has ever since continued to react most favorably on the strength and efficiency of the Imperial army. The newly enlisted recruits formed a powerful army and were supported by many of the smaller *daimyo* of the clan; and when they faced the armies of the Shogun they won an easy victory. After such a victory the power of the Shogun was shattered for ever, as then he lost the respect and confidence of all the *daimyo* of the empire.

The feat performed by the irregulars, in which Yamagata was a leader, was the beginning of a new epoch of Japanese history. Having overcome all their opponents in and out of the clan, the future policy of the Choshu clan was fixed by them. The Shogunate was not yet completely defeated, however; and the warriors of Choshu were preparing for a second onslought, this time following the English and Dutch system of military tactics, the arms and ammunition having been purchased from Shanghai. The merit of having introduced the innovation was due to Takasugi, Omura and Yamagata. Takasugi died before seeing the Shogunate done away and the Restoration take place, and Omura became now leader of the Imperial forces, whose task was to subdue the remnant of the Shogun's army; but Omura was assassinated soon afterwards, and Yamagata alone remained the hero of the day. During the wars of the Restoration Yamagata led the forces of the empire against north-eastern provinces with great success.

In March, 1869, Prince Yamagata by order of the Emperor visited Russia and France to make a study of military methods, and returned the following August, when he was installed in the War Office and entrusted with reorganizing the Japanese army. And it was badly in need or reorganization. The muskets in use were for the most part not better than those introduced by the Portuguese in 1543 and quickly acquired by most of the daimyo of the empire. It was an old and heavy flint-lock without a bayonet. It was indeed little better than the old-time bow and arrow. During the 250 years of peace that prevailed under Tokugawa rule, there was no need felt for improving war weapons and all military accomplishments fell into disuse. Any who directed attention to the wisdom of military education or the improvement of weapons of war, were at once suspected not preparing for rebellion and promptly silenced. Many were indeed arrested and suffered imprisonment on this score

In 1804 a man named Takashima Shuhan, being more than ordinary progressive in mind, purchased a musket from a Dutch firm and began to go in for practicing with it, which, however, as usual, excited the apprehensions of the Shogunate and he was thrown into prison. There were many, nevertheless, even among the Shogun's officials, who felt that what the unfortunate Takashima did, was but what many more should do. One of these, Egawa Tarozaemon, persuaded the Shogun to let him go to Europe and see what was being done there in the way of fighting weapons; and the result was that machinery for making ammunition and guns was purchased

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from Belgium. As Japan's relations with foreign countries began to grow gradually more intimate and complicated, the Shogunate soon saw that to be without weapons of defence was to invite trouble and perhaps disaster. It was during this period of indecision that the Choshu clan undid the power of the Shogun and scattered his forces, realizing the Meiji Restoration.

At this period almost all the daimyo had adopted European methods of warfare and military discipline; but they were by no means all the same. Satsuma, for example, followed the English practice, while Kishu emulated the Prussian, and Choshu was a combination of English and Dutch. While Omura Masujiro was in the war department he attempted a unification of all these systems, and after his assassination Prince Yamagata followed along similar lines. He insisted on the disbandment of the daimyo troops and placed Imperial garrisons, somewhat like the present army divisions, in the national centers, such as Tokyo Sendai, Osaka and Kumamoto. At first most of the soldiers came from the samurai class; but in 1873 a conscription law was promulgated which required recruits to be taken from all classes of the nation. Some stubbornly opposed the law, asserting that samurai would never demean themselves by fighting or drilling side by side with ordinary folk, and that such classes as merchants and common artizans could never be trained to have the spirit of chivalry and prowess essential to a soldier; they would be sure to prove cowards in the day of battle. But Prince Yamagata was firm in his decision to abolish the class system in the army, declaring that in his "irregulars" the son of the merchant and the farmer often beat the son of the *samurai*.

In 1870-1 when Germany defeated France, the opinion gained ground that the French system of military education should be abandoned for the German and so the army was Prussianized. With this wholesale change Prince Yamagata did not fully agree. He complained that strength of an army did not lie in following either French or German tactics, but on the chances of war and the character of the soldier. It was the duty of Japan, he thought, to imitate neither, but to avoid the mistakes of both.

In 1872 Prince Yamagata became Lieutenant-General of the Imperial forces and the following year he was made Minister of War. Not satisfied with having created the army, he now set about reforming military abuses, and the first thing he did was to abolish the custom of allowing the samurai to bear two swords about with him. When the Satsuma rebellion broke out in 1877 Prince Yamagata was Chief of Staff for the subjugation of the rebels, when some one sent him a latter ordering him to commit suicide; and after the rebellion was over, he became Head of the General Staff. Next he gave much attention to national politics, which he saw to be in rather a sorry state; and in 1882 he was appointed head of the Council where political affairs were discussed. After the establishment of the Constitution and the organization of a cabinet he was called to the portfolio of Home Affairs, and devoted himself for some years to the reform of national politics.

In 1887 Prince Yamagata again visited Europe for the purpose of making an examination of local government and institutions, and after his return home, he promoted local self-government throughout the empire. The present municipal

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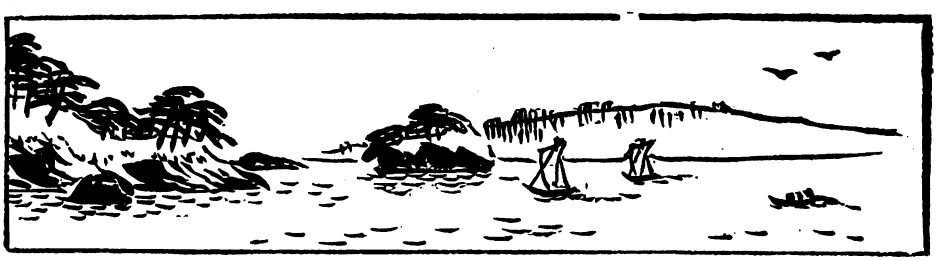
administrative system of Japan owes its foundation to his exertions and advice. The results affected for the better all the villages and towns of the empire. Even to this day the method of choosing heads of villages which he suggested, is still followed. When the Kuroda cabinet fell in 1889, owing to the deference of the Foreign Minister, Count Okuma, to foreigners, Prince Yamagata was called upon to form a cabinet; and it was during his administration that the Imperial Constitution was promulgated and the members of the Imperial Diet first elected. He was the first constitutional Minister to make a speech in the Imperial Diet.

During the war with China in 1894 Prince Yamagata was chosen head of the first Army Corps, at the head of which he returned to Japan in triumph and was made a Marquis. In 1897 he accompanied Prince Fushimi to the Coronation of the Emperor of Russia and brought about the first Russo-Japanese Agreement with M. Robanoff, the Russian Foreign Minister. In 1898 he again was called to form a cabinet, which lasted for three years. During the war with Russia he was head of the General Staff and after the war, was made Chief of the Imperial Privy Council. At this time the Emperor made him a prince of the realm and he has been ever since known as Prince Yamagata, Ito and Oyama being the only other commoners that have received such distinction. From that time he has been regarded as one of the most distinguished of the *Genro*, or Elder Statesmen.

Personally the Prince is one of the most affable of men, of a decidedly humble temperment and noted for wisdom and circumspection, qualities which endeared him much to Meiji Tenno. His old friends of many years value him for his unfailing constancy, and young men are attracted to him by his personal interest in their progress. Men like the late Prince Katsura, Count Kodama, Count Terauchi and others that have attained high distinction, owed much to him. His one weakness, if he has one, is his partiality for the younger members of his own clan; and for this reason he is not so popular as Prince Ito and Count Okuma. Yet it must be remembered that want of great popularity is largely due to his extreme reticence and his retiring temperment. But for what he had done to establish the Imperial Army on a footing second to none, for his military efficiency and his remarkable merit as a soldier, as well as for his influence on Japanese civilization and institutions, his name will be regarded as immortal by his countrymen.



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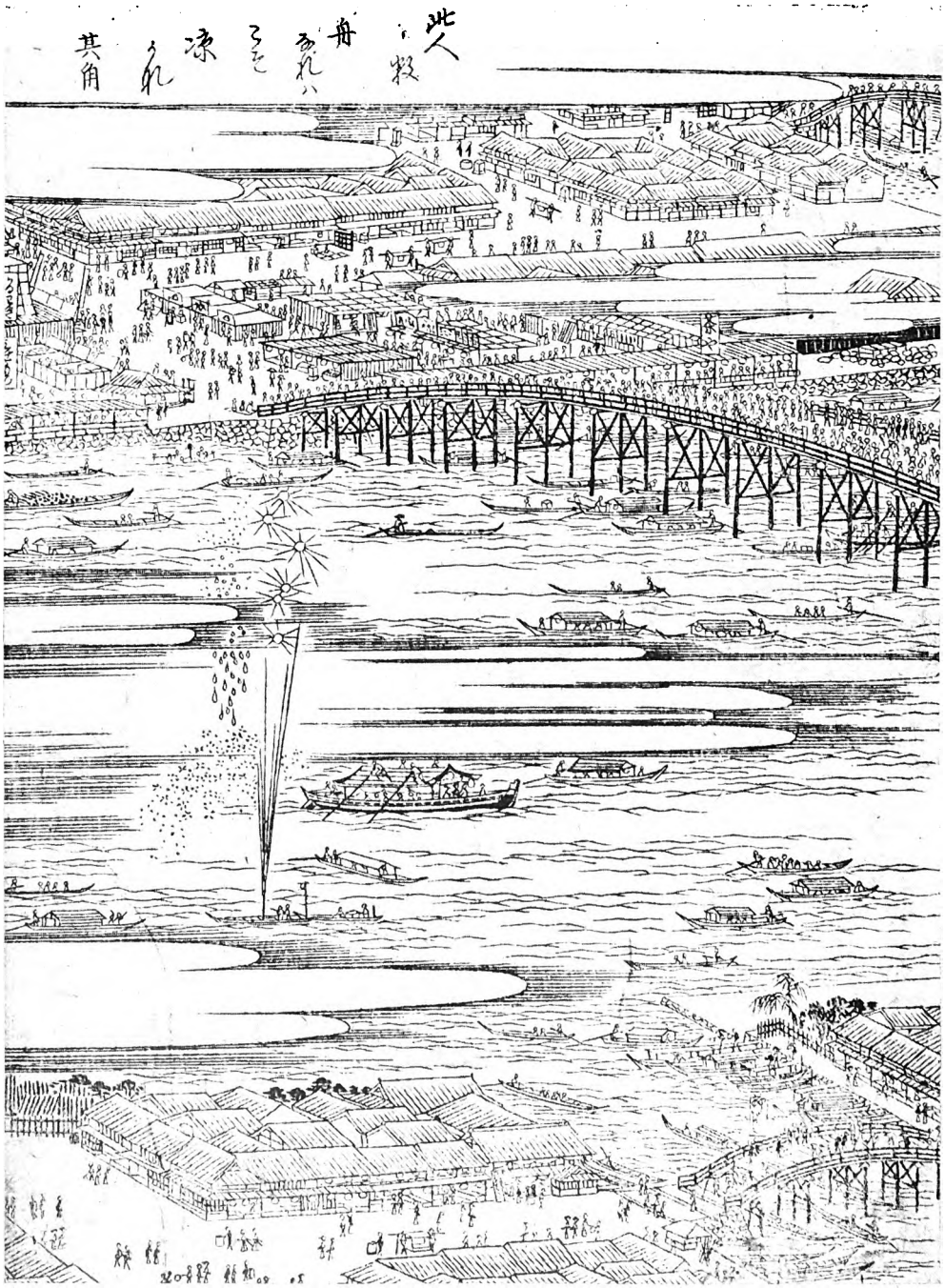

SCENES AT RYOGOKU IN OLDEN DAYS

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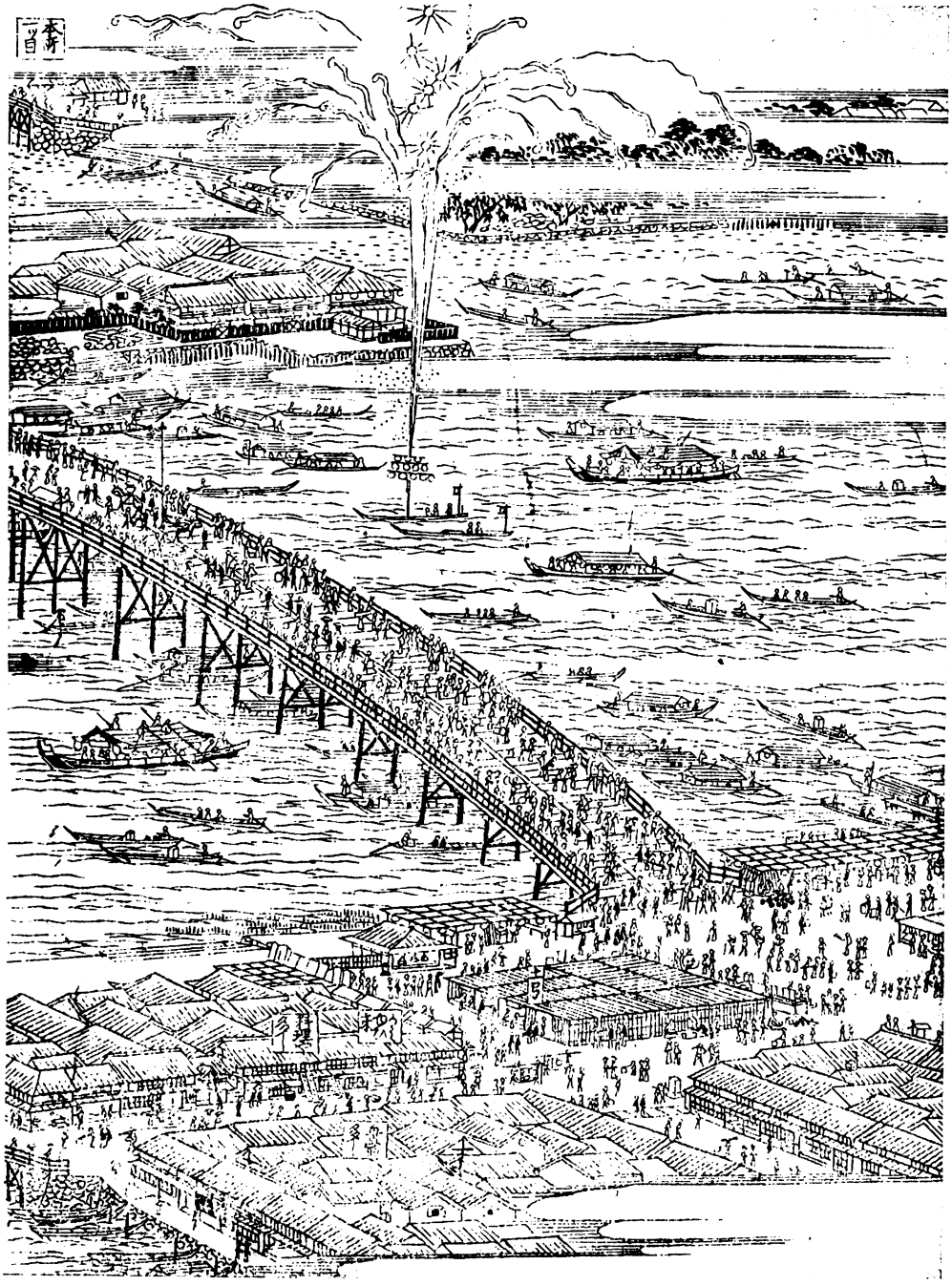

FIRWORKS AT RYOGOKU IN THE OLD DAYS

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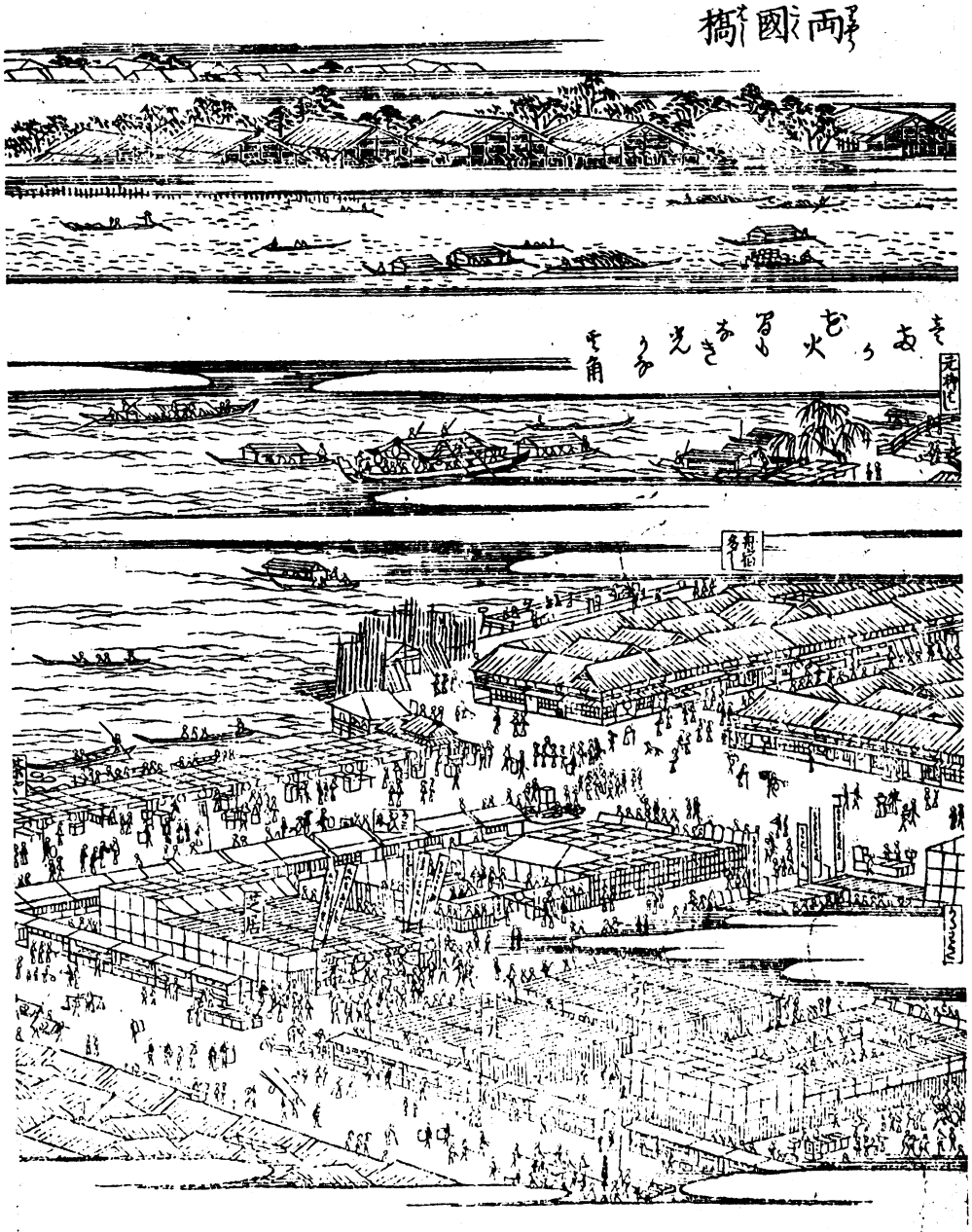

RYOGOGU BRIDGE IN ANCIENT TIMES, SHOWING THEATRES AND PLACES OF AMUSEMENT, FROM A SKETCH BY SETTAN HASEGAWA

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BRIDGE SENTIMENT

By Y. HASHIDA

IN no country in the world, perhaps, is there so much sentiment associated with bridges, as in Japan. And among the many bridges woven into the nation's art, poetry and literature generally none is more sentimentally treated than the Ryogoku bridge in Tokyo. Examine any collection of *nishiki-ye*, the colored pictures of the Yedo period, and one will hardly fail to find some representation of the Ryogoku bridge. This historic highway with the Sumida river running below, was indeed a favourite theme of painters whenever they had to treat any subject involving old Yedo. In the days of old Japan the river banks there were the pleasure resorts of the gay residents of the Shogun's capital. Famous artists like Hokusai and Hiroshige were not above devoting their brushes to ornamenting landscapes with settings of Ryogoku bridge. This was long before Asakusa gained the fame as a place of pleasure that it enjoys to-day. Ryogokubashi was the Coney Island of that day.

Much of the cherished sentiment was because of the age of the bridge, as it was one of the first to span the waters of the Sumida, when Yedo was yet but a small village. The Tokugawa authorities, who regarded the river Sumida as the western defence boundary of the capital, did not permit the erection of bridges over the stream. Communication with the opposite banks was for the most part by ferry. About the middle of the 17th century there was a great conflagration in Yedo, which swept the city to the banks of the Sumida. Many of the inhabitants, being encompassed by the flames, fled panicstricken into the river and were drowned. This calamity seems to have impressed the authorities with the wisdom and need of erecting a bridge across the river; and so in the year 1659 the first bridge was built, and named Ryogokubashi.

The length of the new bridge was then 570 feet, with miniature parks at either end and approach, to be used as resorts of pleasure and recreation for the citizens. Here small shops and little sideshows were always to be seen and here the people gathered in large numbers, especially in the hot season, to walk about and take a breath of fresh air. The shows then in vogue cast an interesting light on the pleasures of the Yedo folk at that time. One of the most thrilling of these was known as the Monkey Performance, in which the actors were simians managed by masters who stood by the side of the creatures guiding them in their antics. There were also rope-dancing entertainments in which girls in *hakama* performed on ropes stretched between two elevated positions, the girls manipulating pretty parasols in their hands as they acted. Another form of entertainment was the Nankin Puppets, so called because brought from China, being a sort of

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marionette show. There were also acrobatic feats, with men climbing bamboo poles some 30 feet long and going through a series of thrilling exploits to the applause of the crowd. In addition there were penny shows innumerable, tricks of jugglery, a strange animal called the *musasabi*, supposed to have been captured in a remote mountain glen, such an animal as had never before been seen on earth. In another booth there was a "bear girl" whose hands and face were covered with hair resembling a beast, the rumor being that her father, being a hunter, had killed so many animals that the gods had thus visited his child and she was born with the skin of a beast. This shows a Buddhist touch, as arguing against the slaughter of animals and the eating of flesh. Besides there was a shooting range where archery could be practiced; and there were halls where story-tellers charmed crowds with weird tales, with places for eating and drinking galore.

The custom of having pretty girls to wait on guests was as much in vogue then as it is to-day, and it is a question whether even Asakusa to-day shows the condition of patronage and prosperity that Ryogoku did in the days of old Yedo. As the season grew uncomfortably warm the upper classes did not care to go to the country for pleasure, owing to the inconvenient ways of travel in old times, and they consequently flocked to Ryogoku and had their fling, as it was the coolest place known, a breeze always blowing up the river, even on the hottest days. Usually they arrived in their gorgeous roofed-boats in gay colors decked out and well stocked with choice provisions and pretty entertainers; while at night the whole place was illuminated by brilliant fire-works, a custom observed even to this day at the season known as the opening of the river. This fire-works display was called Kawabiraki, which means the opening of the river.

Kawabiraki originated with the festival of the Sumida river shrine at Mukojima, which is dedicated to the god of water. On the evening of the festival there was always a brilliant display of fire-works, great crowds assembling in boats; but now the occasion is celebrated on only one day in the year. At present Ryogoku is the chief center of the Kawabiraki festival, as there the greatest crowd always gathers. Restaurants and places of entertainment then line both banks of the river, and the lantern decorations at night are a thing to see. Many of the pleasure boats have geisha to sing and play, and the sound of music on the water is charming through the night hours. The expenses of the festival were formerly defrayed for the most part by the owners of excursion boats, but now they are shared by the keepers of restaurants and places of pleasure.

The custom of using fire-works in celebration of festivals is a very old one in Japan, as old as the early part of the 17th century when powder came into general use; and in early days there was great rivalry among the leading makers of fire-works, such as Tamaya and Kagiay, so that the spectators were accustomed to cry out the names of the makers as they recognized the particular virtues of one or the other make by the result. Even to-day, long after the original makers of such fire-works have passed away, the people are accustomed to exclaim Tamaya or Kagiya, as the brilliant explosion suggests the one or the other type of rocket or fire-works.

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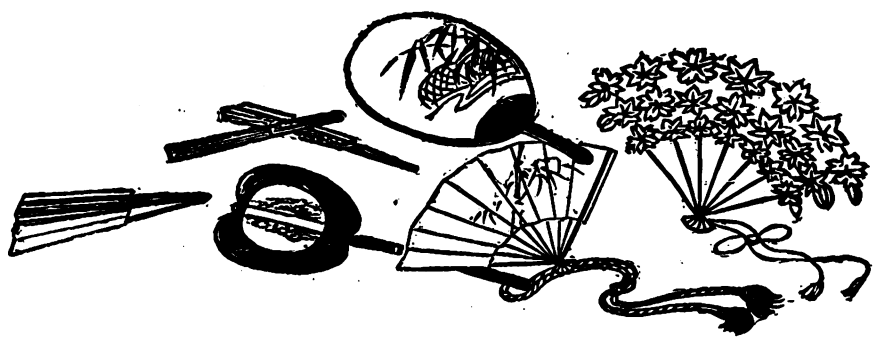
With the beginning of the Meiji period and the rapid growth of the city, land in the region of Ryogoku bridge began to increase in value, until now nearly all the space about the entrances to the bridge are filled out with business buildings, great shops and warehouses, and all the shows and places of pleasure have been pushed back to the region known as Asakusa. Thus the ancient glories of Ryogoku have passed away and become no more than a memory. The last surviving relic is the one day celebration of the opening of the river, still known as Kawabiraki. It now becomes not only an occasion for a day's pleasure, but for giving a special display of fire-works, the Japanese being noted for perfection in this art the world over. It is probable that nothing of the kind anywhere else on earth can compare with the fire-works display at the Ryogoku bridge on kawabiraki night. Almost every conceivable form is seen: flags of all nations, palaces, gates, cities in flames, umbrellas, fireballs, and hundreds of other wonderful designs. The development of fire-works was much encouraged by the Tokugawa shogunate, and the Emperor Meiji followed the same practice, such illuminations being much used in celebrations at the Palace. The whole population of Japan is interested in such shows, and every one uses fire-works at one time or another, while the export of them is very large, more than 80 per cent going to the United States. When the German Prince visited Japan he was particularly pleased with one called the diving weasel, which after exploding in the form of a weasel, dived headlong into the river in fine form; and the Prince ordered a large number to take home with him. This remarkable development in the manufacture of fire-works in Japan owes much to the kawabiraki festival at Ryogoku, now no longer seen as depicted in the paintings of Hiroshige.



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TAKEDA IDZUMO

By T. FUJIOKA

THE subject of this sketch, the famous Takeda Idzumo, was the father of Japanese ballad-drama and marionette acting, and was one of the most interesting histrionic characters of old Japan. He not only could write plays but he could act them; and to him the national theatre owes much of what it is to-day.

Though the *joruri*, or ballad-drama, had made a beginning in Yedo and Kyoto before the appearance of Takeda in 1624 it was he who succeeded in establishing at Osaka the famous theatre which united the operetta with the marionette play. His theatre was known as the Takemotoza, because the noted actor, Takemoto Gidayu, played there; he played the *joruri*, and Yoshida Saburobei played the marionettes. The leading playwright of that day was the renowned Chikamatsu, the Shakespeare of Japan. With the addition of the plays of Takeda the theatre soon became the best one in Osaka.

In the meantime another actor appeared in the person of Toyotake Wakadayu, who played without the use of puppets; and he established a rival theatre at Dotonbori called after his own name. But a son of Takeda became manager of the Takemotoza in 1705 and under his direction great improvements were brought about, especially in the costumes of the marionettes. Chikamatsu was now in his seventieth year and must soon abandon his pen. He died in 1724. This gave Takeda a chance to come to the front. Most of his plays at this time were composed in colaboration with other dramatists, according to the custom of the time. Such a habit was supposed to lend a play more art and versatility. It, however, entailed a lack of cohesion and unity that much marred the play as a piece of dramatic art. The play revealed no personalty, grasping one central idea. Though in this respect the works of Chikamatsu excel those of Takeda, the plays of the latter are more interesting. They are much more fraught with the complexities of human nature, and the surprises of human character. For this reason the plays of Takeda are more adapted to the stage than those of Chikamatsu.

One of the most interesting of Takeda's dramas is the Terakoya, especially the part written by himself. In style and conception it is equal to anything ever done by Chikamatsu. When the play was first produced at the festival of Tenjin in Osaka the multitudes that gathered there at that time, received it with great acclaim, and it was introduced to Yedo with equal success. During his life Takeda produced about 30 dramas of the *joruri* kind. He died in 1756 aged sixty-six. Some of his works have been translated into English.

The third act of his Yoshitsune Senbonzakura well illustrates the genius of

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Takeda. The play shows that a bad man is not necessarily bad and that those who try to cheat others as often get cheated themselves. The play opens in the famous cherry blossom region at Yoshino, in a restaurant where *sushi* was sold. The master of the place, Yazaemon, had a servant man who was really the son of the famous Taira-no-Shigemori, who had escaped after the destruction of the Taira family by the Minamoto clan. The faithful wife, of the youth, Wakaba by name, together with a servant, started for Koya in the province of Kii, expecting to find her husband, whom she supposed to be hiding in the mountains; and on the way they arrived in Yoshino, where they put up at a teahouse. In the beautiful scene we have the children of the lady sitting under a fruit tree knocking down the luscious ripe fruit. Kokingo, the servant of the lady, helps the child to pick up the fruit. After he returns to his seat he finds that his parcel left there has disappeared and another is left in place of it. While he was puzzling over what to do, the man who made the mistake, returns with the parcel and exchanges it for his own with apologies. As soon as the man had examined the package that Kokingo handed back to him, he said he missed 20 gold pieces that were in it, and which he was taking to the Koya temple. Kokingo thus accused of theft, did not know what to do, especially as two masked men were with the stranger. As his anger grew upon him, the lady Wakaba interposed and discouraged the youth from rashness. Then the three intruders went away. At night they were waylaid by followers of Fujiwara Tomokata and were about to be taken, but Kokingo killed all the antagonists, being himself seriously wounded. Fujiwara Tomokata was at that time Sadaijin of the Imperial Court at Kyoto and cherished an ambition for the supremacy by fostering dissention between Yoritomo and Yoshitsune. Wakaba attended to the suffering Kokingo but he advised her to escape before assistance arrived for the enemy.

At this time Yazaemon, of the *sushi* house, happened to pass that way. He was an official of the village and had been ordered by the government to find young Kiyomori and arrest him. Just then he saw the body of Kokingo lying on the road; and decapitating it he carried the head away with him. When he arrived home he found his son, Gonta, disputing with the mother about money, and saying he had stolen the funds to be paid in taxes and was about to commit suicide, to the horror of the old lady. The mother had just given the wicked youth the money to make up the taxes and he had concealed it in a *sushi* box when the father arrived with the head of Kokingo. Seeing the old man approaching, the mother hid the box with the money; and the old man hid the grewsome trophy he carried, in another *sushi* box.

Just then young Kiyomori, the servant, came out; and the old man told him that he had been instructed to take him prisoner and have him sent to Kamakura, but that as the young man's father, Shigemori, had saved his own life, he proposed to save the young man and wanted to have him come to a hiding place next day. The beautiful daughter of the *sushiya* stood by admiring the fair Kiyomori. As they talked a stranger approached and asked for lodging for the night. This was the lady Wakaba, wife of Kiyomori, and beside her trod her

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little son. The three were at once overjoyed at the unexpected meeting. Only then did the family of the prince learn that the servant was a robber.

The news now came that the officials were coming to search for Sigoro-ri, and the daughter of the house tried to hide the three refugees; but her bad brother, Gonta, wanted to give them up and get a reward. Just then the royal official arrived and, scolding Domna for having a rebel in his house, demanded that the head of Sigoro-ri be at once brought out. He commanded Gonta to get the box containing the head of Kolingo which he had to present to the official, when the box, though it was the one with the money also had hidden in it which Gonta had taken from his mother. At this moment the wicked Gonta arrived back bedding up a man's head, saying he had overtaken the refugees and killed the rebel. The official was delighted and highly praised the youth, giving him a big reward. But the old robber was enraged at his son that he killed him in the house. The wounded youth now confessed that

a man was going along the road he came across the body of Sogingo and found on it a picture of Sigoro-ri from which he discerned the identity of the man who had been their servant; and he had pursued and killed him to atone for all his own bad conduct as an undutiful son. He had tried to take the box containing the money but by mistake he had taken the one containing the head of Kolingo; and when he came to the body of that unfortunate youth he had opened the box and was shocked to see the head of the man he was chasing beside; so he made up his mind to bring it to the official and pass it off for Sigoro-ri, and had succeeded in so doing. Thus the old robber's heart was broken to find out that he had killed his son for doing exactly what he had been trying to do himself.

When Sigoro-ri heard of these tragic events he forsook the world and became a priest and his beautiful wife was placed under the care of the famous priest Nigoro-ri. Thus the bad Gonta met the fate which his deeds had deserved; and in spending either he had at last been cheated of his wealth.

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little son. The three were at once overjoyed at the unexpected meeting. Only then did the family of the *sushiya* learn that the servant was a nobleman.

The news now came that the officials were coming to search for Kiyomori, and the daughter of the house tried to hide the three refugees; but her bad brother, Gonta, wanted to give them up and get a reward. Just then the expected official arrived and, scolding Yazaemon for harboring a rebel in his house, demanded that the head of Kiyomori be at once brought out. He consented and went in to get the box containing the head of Kokingo which he hoped to pass off on the official, when the wife, seeing him take up the box, thought it was the one with the money she had hidden, but which Gonta had taken with him unknown to his mother. At this moment the wicked Gonta arrived back holding up a man's head, saying he had overtaken the refugees and killed the rebel. The official was delighted and highly praised the youth, giving him a big reward. But the old father was so enraged at his son that he stabbed him in the bowels. The wounded youth now confessed that as he was going along the road he came across the body of Kogingo and found on it a picture of Kiyomori from which he detected the identity of the man who had been their servant; and he had pursued and killed him to atone for all his own bad conduct as an undutiful son. He had tried to take the box containing the money but by mistake he had taken the one containing the head of Kokingo; and when he came to the body of that unfortunate youth he had opened the box and was shocked to see the head of the man he was standing beside; so he made up his mind to bring it to the officials and pass it off for Kiyomori, and had succeeded in so doing. Thus the old father's heart was broken to find out that he had killed his son for doing exactly what he had been trying to do himself.

When Kiyomori heard of these tragic events he forsook the world and became a priest and his beautiful wife was placed under the care of the famous priest Mongaku. Thus the bad Gonta met the fate which his deeds had deserved; and in cheating others he had at last been cheated of life himself.

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THE BANK OF JAPAN

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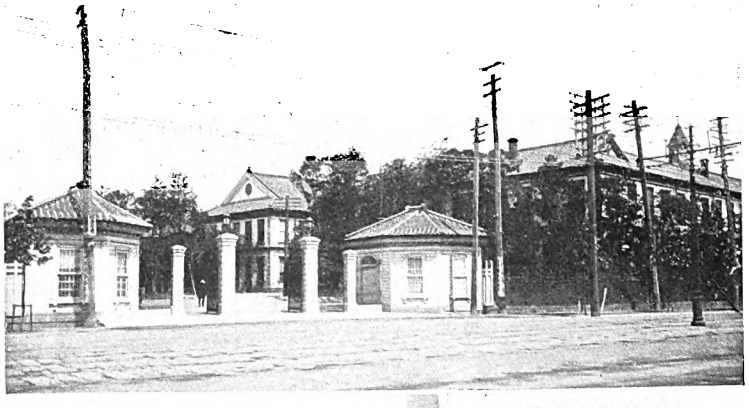
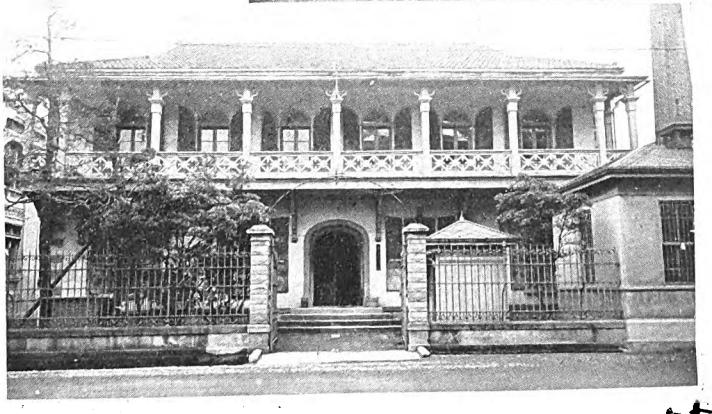
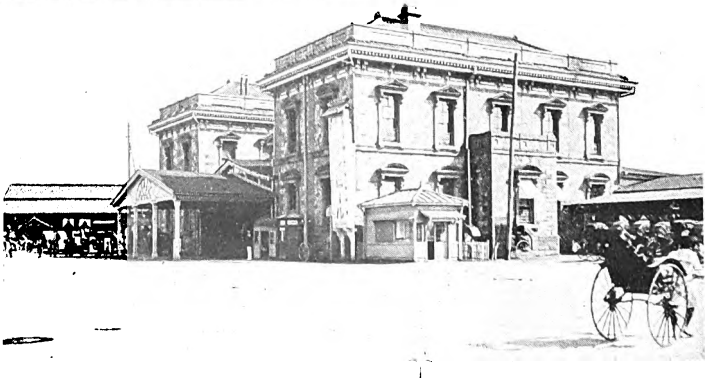


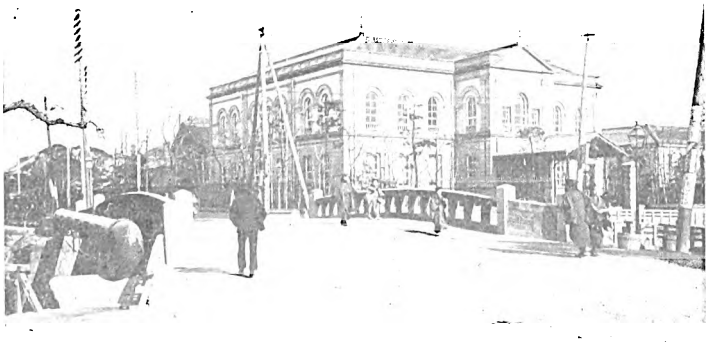
DEPARTMENT
OF
HOME AFFAIRS



GEOLOGICAL
SURVEY
BUILDING



SHIODOME STATION,
FORMERLY
SHIMBASHI STATION



FIFTEENTH BANK

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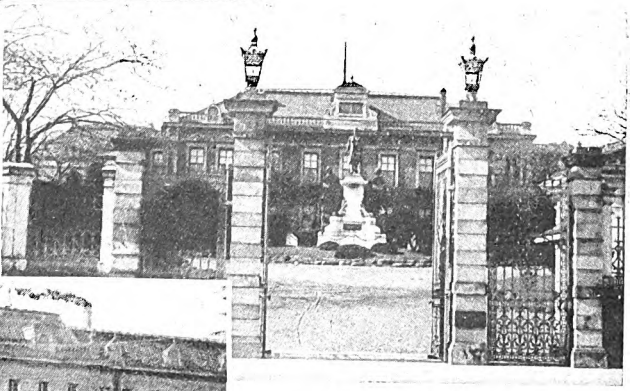
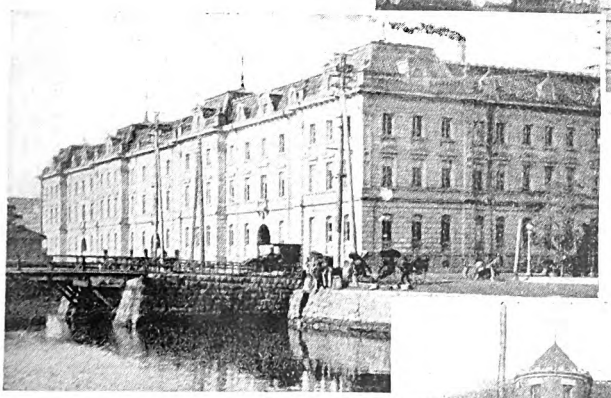
NAVAL MUSEUM

TOKYO PREFECTURAL
GOVERNMENT BUILDING



FOREIGN OFFICE



AGRICULTURAL AND
COMMERCIAL DEPARTMENT
BUILDING

BUILDING OF COLLEGE OF ENGINEERING,
TOKYO IMPERIAL UNIVERSITY

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OCCIDENTAL ARCHITECTURE IN JAPAN

By H. KURODA

IF the tendency of architecture in the Imperial capital may be taken as an indication of what is going on throughout Japan the adoption of western styles of architecture is making fast progress. In any case Tokyo is the best place to make a study of the history of western architecture in Japan, since the capital has usually taken the lead in this respect. The oldest foreign buildings in Tokyo are those erected by the foreign Legations at Shinagawa in 1862, but as they were built specially as residences for foreigners they cannot be taken in any very important sense as representative of Japan. This is further emphasized by the fact that the Japanese never attempted to imitate them.

The construction of buildings in western style did not commence until after the Restoration. One of the first of such buildings was the First Bank, which was erected in 1872; and this was followed by the erection of the new House of Assembly building in 1875, since burnt down; and the Home Affairs Departmental building was constructed in 1875. These were built by Japanese architects and for the Japanese, and may, therefore, be taken as typical of the first period of western architecture in Japan, covering the first 15 years of the Meiji period.

Other buildings were erected at about the same time under the direction of foreign experts, one of which was Shimbashi station, completed in 1871; while other buildings in foreign style arose along the Ginza, which is the main throughfare of Tokyo. These were after plans by an architect named Wordsworth, who also constructed the British Embassy, erected in 1873. The Russian Embassy, planned by a Mr. Medley, was built in 1874, and the German Embassy in 1877 and the Naval Academy in 1881. The building for the Tokyo Foreign Office was erected in 1879 and the Peers' Club in 1880, the architect for the latter being Dr. Josiah Conder. Most of the foreign architects used for the construction of foreign buildings in Tokyo were not really architects, being for the most part engineering experts who turned their hand to the planning of buildings, with the exception of Dr. Conder and a French architect named Boinville. Dr. Conder came to Japan in 1875 as a teacher in the Imperial University, which position he held until 1893. The Imperial Museum and the Navy Departmental building are the work of his brain. He has educated many Japanese architects and is still a professor emeritus of the Imperial University.

During this first period of western architecture in Japan there were very few if any native exprts in the art of constructing foreign buildings. But during the second period, which lasted from about 1882 to 1895, the pupils of Dr. Conder began to multiply and had a decided effect on the situation. The styles most popular with them were the Gothic and the Renaisance these being the types they had studied at school. There was no attempt at originality, the young men simply following the designs they had been taught how to draw. Many of these young architects, however, developed later into authorities on and experts in Japanese architecture. Some of them, such as Drs. Tatsuno, Katayama and Sone, are among the most respected of our native architects today, and especially to the former Japanese architecture owes much. The most representative buildings of this second period are the Fifteenth Bank planned by Dr. Fujimoto and the Imperial Hotel designed by Dr. Watanabe; the Department of Agriculture and Commerce, built in 1891, by Dr. Niinami, and the Tokyo Prefectural Office planned by Dr. Tsumaki in 1893. The Tokyo Engineering College and the Bank of Japan were after plans by Dr. Tatsuno in 1895.

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If the tendency of modernization in the [illegible] may be taken as an indication of what is going on throughout Japan the adoption of western styles of architecture is making fast progress. In any case Tōkyō is the best place to study a study of the history of western architecture in Japan, since the capital has usually taken the lead in this respect. The oldest foreign buildings in Tōkyō are those erected by the foreign legations at Shiba-gawa in 1868, but as they were built specially as residences for foreigners they cannot be taken in any way as portrayal scenes as representative of Japan. This is further emphasized by the fact that the Japanese never attempted to imitate them.

The construction of the Ginza style did not commence until after the Restoration. One of the first of such buildings was the Mint, which was erected in 1872; and this was followed by the erection of the new Diet of Assembly building in 1875, which has since been pulled down; and the Home Office, a monumental building which was erected in 1876. These were built by Japanese architects and for the Japanese, and may, therefore, be taken as typical of the new period of western architecture in Japan, as it existed during the first 15 years of the Meiji period.

Other buildings were erected at about the same time under the direction of foreign experts, one of which was Shinbashi station, completed in 1872; while other buildings in foreign style arose along the Ginza, which is a principal thoroughfare of Tōkyō. These were after plans by an architect named Wood-worth, who also constructed the Shimbashi, erected in 1872. The Tsukiji Hotel, planned by a Mr. Preston, was built in 1870, and it was followed in 1872 and 1873 by the Daiichi Hotel. The Building Office was erected in 1873, and the Club in 1880. The architect of the latter

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The materials used varied a good deal. For instance the Imperial Hotel is of wood plastered on the outside, with some portions of brick, the architecture being in Renaisance style. The Department of Agriculture and Commerce is the same style and finish, in three storeys, but is of brick covered with plaster. The Tokyo Prefectural Building is of brick faced with stone. The Bank of Japan, one of the finest buildings in Tokyo, is all of granite, the style being Italian Renaisance. The Tokyo Engineering College is in Gothic style and constructed of brick with gray stone facings. These two buildings are regarded as masterpieces of Japanese architecture during the Meiji era.

The third period of foreign architecture in Japan may be said to extend from the year 1895 to the year 1905. During this period there was a marked development of skill among native architects, with a tendency to independence and originality. One of the most typical buildings of this time is the Mitsui Bank which was planned by Dr. Yokokawa in 1902 and the Imperial Crown Prince's Palace at Akasaka by Dr. Katayama in 1907. The Mitsui Bank building is of yellow brick on a steel frame, the first steel frame in Japan, Dr. Yokokawa being one of the first Japanese architects to go abroad and make a study of steel in architecture. It is in Renaisance style. The Akasaka palace is in the style of Louis XIV with steel frame, filled with brick, and stone outside. The design was taken from the famous palace at Versailles.

From the year 1905 onwards a new period may be said to have begun in Japanese use of western architecture. From this time our native architects began to display some degree of self-consciousness. They had by this time taken in and digested the achivements of the great architects of the world and felt a freedom that enabled them to go on without restraint to produce something of their own. They were no longer beholden to models. The development of resources for building materials also had something to do with the improvement in architectural designs, especially the employment of reinforced concrete in wall construction. Most of the new buildings of this period are steel frames filled with reinforced concrete. There seems to be no special thought given to new styles or designs, the weight of consideration being confined to new materials of construction. Styles of architecture in this period are marked by Austrian and German influence mixed with Japanese ideas. The new gate in front of the Imperial University, which was completed in 1912, marks this period of conflicting ideals. It is a mixture of iron, stone and brick: foreign materials worked up into Japanese style, the design being by a Japanese architect named Yamaguchi, the suggestion coming from Baron Hamao, then president of the institution. It will long stand as a monument to those who made desperate efforts to depart from established models. The Metropolitan Police Bureau, built after plans drawn by Drs. Tatsuno and Fukuoka in 1911, as well as the Red Cross Society building by Dr. Tsumaki in 1912, not to mention the beautiful Mitsui building by Dr. Yokogawa in 1911, are all representative of the fourth period of western architecture in Japan.

The Metropolitan Police Bureau is a modified Renaisance style, revealing many native ideas. It is 270 by 258 feet with a central dome and tower rising one hundred feet. The Red Cross Society's building near Shiba Park is in German Renaisance style, of brown brick faced with stone, the frame being steel. The new Mitsui building is also in Renaisance style with steel frame, but the design shows American influence. It is a six-storied office building, the first one after the American manner.

It will be inferred from what has been said that the Meiji era was one of imitation and study of western architecture; while the Taisho era promises to be a period of originality and remarkable development, combining the best in various western countries with designs of purely Japanese evolution. Every year sees large new buildings being erected in Tokyo for business purposes, their forests of steel, with men like mites climbing over them, reminding one of what is constantly seen in any progressive western city.

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AN IDEAL VILLAGE

By H. TOGO

SECRETARY TO THE MINISTER OF HOME AFFAIRS

AT Gocho-gun in the prefecture of Hiroshima there is a little village named Ohama, which in many ways may be regarded as ideal. Situated at the north-western extremity of the island of Inno about seven miles from the town of Onomichi, it has 310 families consisting of some 1,555 souls, and is ideally placed, with beautiful hills rising behind and the open sea in front. The people make their living from the soil, fishing being not very profitable in that region. They also engage in chicken-raising and weaving. Every foot of land is cultivated and even the hills are terraced and made to yield something to the inhabitants. The principle crops are rice, wheat, sweet potatoes, beans, water-melons, and fruits, the total annual value of which is about 140,000 *yen*.

Like most well-conducted villages in Japan there is a leader whose exemplary life and management inspire the rest of the inhabitants to do their utmost and be true citizens of the empire. In Ohama that gentleman is Mr. I. Kono who has been headman of the village for more than 30 years. In the old days there were no less than seven villages in Inno island, but with the introduction of the mordern village system they were amalgamated. Once when there was a proposal that Ohama should be absorbed in another municipality the people were so eager to preserve their independence that they held a mass meeting and passed a resolution to remain independent and agreed to raise the sum of 2,000 *yen* in ten years to be a city fund. As the people are poor and there were some very hard years, it was not easy for them to meet the annual payments, and they had to stop after collecting only 1,690 *yen*, which they have placed on desposit with the hope of raising the full amount by interest on the principal. It was anticipated that in 44 years the fund would have accumulated to 46,500 *yen*. In the year 1913 it had reached the sum of 8,600 *yen*.

Some time ago when higher courses were to be introduced into the curriculum of the primary school one of the villagers arose and offered himself to contribute to bring about the improvement. This so stimulated the others that there was keen rivalry in giving, and the highest contribution was 300 *yen* and the lowest 10 *yen*, the total contribution amounting to 9,450 *yen* from 244 persons, all to be paid up in five years. This was made a foundation fund for school improvement and now brings in a large interest. Afterwards it was made a regulation that every family head in the village should contribute regularly to the school funds, the sum to be from one *sen* to ten *yen*, accordingly to ability. All

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AN ISOLATED VILLAGE

By [illegible]

[illegible]

A T [illegible] the [illegible] village [illegible] may be regarded as [illegible] the most [illegible] of [illegible] with [illegible] their [illegible] and [illegible] to [illegible] the [illegible]

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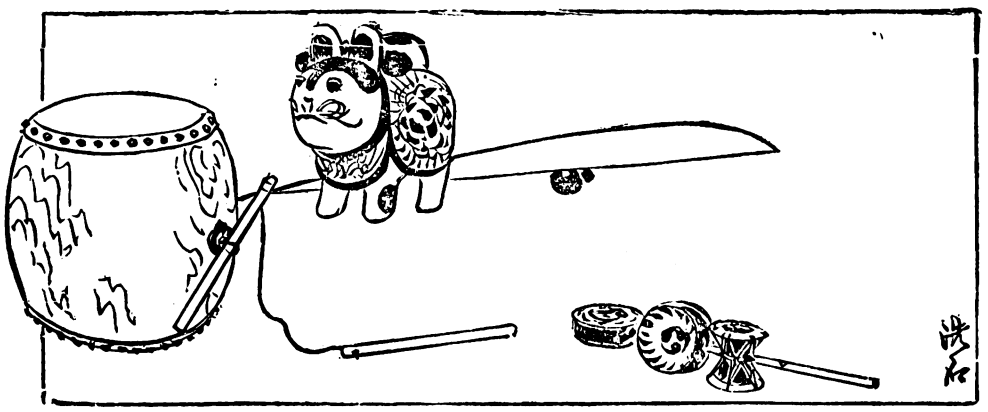
those using the village school, even though not belonging to the village, were also obliged to contribute. The school fund now amounts to over 30,000 yen, and will soon be able to keep up the school without any special school tax. Some time ago the school building had to be enlarged owing to the extension of the term of attendance for compulsory education, and the villagers raised by subscription over 8,000 *yen*, which was one thousand more than the amount required. Ninety-eight per cent of the children attend school at Ohama.

The villagers have also established a night school and a hospital. They have their sanitary regulations and their semi-annual housecleanings just like larger places. Save for one case of diphteria in 1911 there has not been a sign of epidemic in the villlage. For cleanliness and general tidiness of appearance there are few if any villages that can compare with Ohama. The villagers contributed to build a house for their village doctor and they also built their village office at an expense of one thousand *yen*. The streets are kept in order and repair by a system of statue labor, the villagers doing their share.

Some time ago the headman of Ohama was awarded a medal by the Government for his excellent services; and the villagers celebrated the event by voluntarily constructing a new highway from Funahana to Kuratani, about three-quarters of a mile at an expense of some six hundred *yen*. The young men of the village have placed buoys to ensure safety of navigation at the entrance to the village harbor. Among the villagers there has been no case of arearage in the payment of taxes. One of the oldest citizens when dying bequeathed all his library to the village shrine. The Young Men's Association has shown great public spirit, and done much for the mental and moral improvement of the village by holding lecture meetings several times a year. The village is further noted for the quality of its seamen. There are no people in the world who love their native village with greater affection than the people of Ohama, and they always want to come back to it when they are forced to work away. The money sent home by the seamen of Ohama amounts to over 20,000 a year.



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ORIGIN OF THE JAPANESE SYLLABARY

By NORITAKE TSUDA

(EXPERT IN THE IMPERIAL MUSEUM, TOKYO)

THE Japanese have two systems of writing, namely, by ideograph and by syllabary. The former is in Chinese characters, which came into use some time in the 5th century A. D.; while the latter, consisting of two forms syllabaries, came into use about the ninth century. The latter, known respectively as Katakana and Hiragana, are really simplifications of certain ideographs to represent the various sounds used in the Japanese language. It is to be noticed that they are not letters, as is the Roman or other alphabets, but syllables.

To deal with the origin of syllabic writing carries one back to the introduction of Chinese writing into Japan. Each Chinese ideograph, as everybody knows, represents a word, while each character of the *kana* writing stand for a single sound or syllable. What the Japanese did to represent the written sounds of language before the introduction of the Chinese characters, remains a question. According to the opinion of certain scholars there was a system of divine characters, but just what this means no one now appears able to explain.

In the dolmens and burial mounds, which are the oldest survivals of ancient Japanese civilization, many objects of Chinese origin have been found, which show that Chinese civilization began to influence Japan at a very early date; and with the incoming of Chinese civilization, the system of writing used by that country naturally soon followed. It probably came as early as the time of the Yamato who are represented by some of the burial mounds mentioned. Among the objects found in these ancient places of sepulture are swords, bronze mirrors, pottery, terra-cotta figures and beads, all of which show a stage of civilization far superior to that represented by the objects found in the shell mounds and which represent the civilization of the preceding race, whether Ainu, or some other race, no one knows.

These relics of the Yamato race indicate clearly that with that race a newer and higher form of civilization came into the archipelago, whose culture and force of character soon absorbed or drove northward the original inhabitants. Now, the bronze mirrors found in the burial mounds of the Yamato are apparently all of Chinese origin, bearing, as they do, the mark of the Han dynasty, which existed somewhere about 206 B. C. and

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lasted until about 9 A. D. It is well known that during the Han dynasty the art of working in bronze reached a high state of development. That there can be no doubt as to the origin of these mirrors is clear from the fact that they are identical in design with those found in China, especially in the sepulture of the Han age. And the same applies to swords, for specimens of this weapon recently exhumed in China and brought to this country, show striking similarity. But just how far back this connection goes, is not clearly known. It is certain, however, that from the very foundation of the Japanese empire there was close and constant intercourse with China.

No doubt the advent of Chinese writing came before the introduction of Chinese literature. The Japanese are accustomed to regard the date of the introduction of Chinese literature as the reign of the Emperor Ojin, about 218 A. D., when Achiki, a celebrated Korean scholar, visited Japan and was by the Emperor appointed tutor to the Imperial Crown Prince. Through the advice of this scholar another, named Wani, was brought over; and arriving the following year, he brought with him a copy of the *sen-jimon*, or book of one thousand characters, as well as ten copies of the Analects of Confucious. It is to be supposed, however, that the introduction of Chinese writing was much earlier than the time of the arrival of these scholars, simply because the intercourse between Japan and China was much older than that. In fact the reign of the Emperor Sujin was contemporary with the Han dynasty in China, and probably the use of Chinese characters in Japan is as old as the bronze mirror above noted. No doubt some of these bronze mirrors were made in Japan, which in itself would show considerable development of art, but presumably most of them were brought from China. But possibly the designs and writing on the backs of these mirrors was the first writing known in Japan.

Of course after the advent of Chinese literature the use of ideographs was a matter of course. Books and scholars and missionaries, especially Buddhists, came in large numbers from both Korea and China, bringing their scriptures and their system of writing. The Buddhist era may be set down as about the middle of the 6th century, say 552 A. D., when the knowledge of Chinese writing was very widely diffused in Japan. The necessity of copying the Buddhist scriptures, in order to multiply books, was in itself sufficient to spread the knowledge of writing, to say nothing of the need of making historical records.

In spite of the progress made in acquiring a knowledge of Chinese characters, the attempt to make such ideographs represent Japanese sounds and ideas was an almost insuperable task. The ideographs were selected to suit the Japanese meaning but given a Japanese, not a Chinese, pronunciation. Thus the Chinese characters came to be used regardless of their original meaning, merely as phonetic expressions of Japanese words. The Manyoshu, which is the oldest collection of Japanese verse extant, is all written in this way; and also for the most part is the Kojiki, the nation's oldest historical record. The ideographs thus employed were known as Manyo-kana, and formed a kind of syllabarium, that, with certain modifications, subsequently became the Kat-kana form of writing.

It is clear that one of the greatest difficulties the Japanese had in mastering

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lasted until about 9 A. D. It is well known that during the Han dynasty the art of working in bronze reached a high state of development. That there can be no doubt as to the origin of these mirrors is clear from the fact that they are identical in design with those found in China, especially in the sepulture of the Han age. And the same applies to swords, for specimens of this weapon recently exhumed in China and brought to this country, show striking similarity. But just how far back this connection goes, is not clearly known. It is certain, however, that from the very foundation of the Japanese empire there was close and constant intercourse with China.

No doubt the advent of Chinese writing came before the introduction of Chinese literature. The Japanese are accustomed to regard the date of the introduction of Chinese literature as the reign of the Emperor Ojin, about 218 A. D., when Achiki, a celebrated Korean scholar, visited Japan and was by the Emperor appointed tutor to the Imperial Crown Prince. Through the advice of this scholar another, named Wani, was brought over; and arriving the following year, he brought with him a copy of the *senjimon*, or book of one thousand characters, as well as ten copies of the Analects of Confucious. It is to be supposed, however, that the introduction of Chinese writing was much earlier than the time of the arrival of these scholars, simply because the intercourse between Japan and China was much older than that. In fact the reign of the Emperor Sujin was contemporary with the Han dynasty in China, and probably the use of Chinese characters in Japan is as old as the bronze mirror above noted. No doubt some of these bronze mirrors were made in Japan, which in itself would show considerable development of art, but presumably most of them were brought from China. But possibly the designs and writing on the backs of these mirrors was the first writing known in Japan.

Of course after the advent of Chinese literature the use of ideographs was a matter of course. Books and scholars and missionaries, especially Buddhists, came in large numbers from both Korea and China, bringing their scriptures and their system of writing. The Buddhist era may be set down as about the middle of the 6th century, say 552 A. D., when the knowledge of Chinese writing was very widely diffused in Japan. The necessity of copying the Buddhist scriptures, in order to multiply books, was in itself sufficient to spread the knowledge of writing, to say nothing of the need of making historical records.

In spite of the progress made in acquiring a knowledge of Chinese characters, the attempt to make such ideographs represent Japanese sounds and ideas was an almost insuperable task. The ideographs were selected to suit the Japanese meaning but given a Japanese, not a Chinese, pronunciation. Thus the Chinese characters came to be used regardless of their original meaning, merely as phonetic expressions of Japanese words. The Manyoshu, which is the oldest collection of Japanese verse extant, is all written in this way; and also for the most part is the Kojiki, the nation's oldest historical record. The ideographs thus employed were known as Manyo-kana, and formed a kind of syllabrarium, that, with certain modifications, subsequently became the Katakana form of writing.

It is clear that one of the greatest difficulties the Japanese had in mastering

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PART OF THE "GENJI MONOGATARI," SHOWING CHINESE AND HIRAGANA CURSIVE SCRIPT OF THE TWELFTH CENTURY

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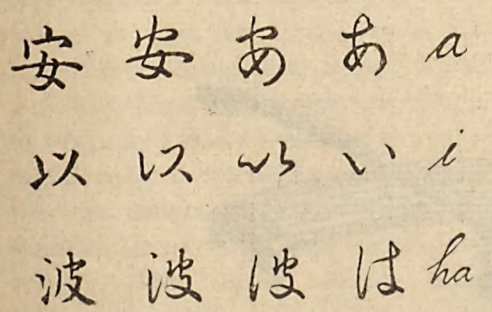
the Buddhist scriptures was that of trying to remember the correct pronunciation and accent of the foreign characters; and this difficulty was doubtless the primary motive in developing the national syllabary. As already indicated, there are two varieties of *kana* writing, known as the Katakana and the Hiragana. The former is of solid form, corresponding somewhat to capitals in the Roman alphabet, while the latter is more cursive and flowing, like Roman script. The Katakana consists of 47 syllables, the characters made from straight lines or strokes, taken from fragments of the Chinese ideographs most commonly employed. It is in fact a sort of simplification of the original ideograph that naturally came about with the progress of caligraphy and a higher civilization, to lighten the labor of the student by excluding everything but the root of the ideograph. Only the radical or basal part of the character was preserved. In some cases the radical is considerably abbreviated, as, for example, 伊 became イ and served to express the sound "i." Similarly 呂 was abbreviated to ロ and became the syllable "ro." 保 was shortened to ホ and did duty for "ho."

The following shows five stages of simplification:



And the 47 syllables thus attained were arranged into a table of fifty sounds in all, as the following arrangement will show:

Katakana Syllabary

a ア	ka カ	sa サ	ta タ	na ナ	ha ハ	ma マ	ya ヤ	ra ラ	wa ワ
i イ	ki キ	shi シ	chi チ	ni ニ	hi ヒ	mi ミ		ri リ	wi キ
u ウ	ku ク	su ス	tsu ツ	nu ヌ	fu フ	mu ム	yu ユ	ru ル	
e エ	ke ケ	se セ	te テ	ne ネ	he ヘ	me メ	ye エ	re レ	we ヱ
o オ	ko コ	so ソ	to ト	no ノ	ho ホ	mo モ	yo ヨ	ro ロ	wo ヲ

Hiragana Syllabary

i い	ro ろ	ha は	ni に	ho ほ	he へ	to と
chi ち	ri り	nu ぬ	ru る	wo を	wa わ	ka か
yo よ	ta た	re れ	so そ	tsu つ	ne ね	na な
ra ら	mu む	u う	wi ゐ	no の	o お	ku く
ya や	ma ま	ke け	fu ふ	ko こ	ye え	te て
a あ	sa さ	ki き	yu ゆ	me め	mi み	shi し
we ゑ	hi ひ	mo も	se せ	su す		

The above elaboration was ascribed to Kibi-no-Makibi, a scholar of the 8th century, but more probably it is the work of a Buddhist priest, and to facilitate memory was written in the form of a poem, as follows:

Iro wa nioedo,
Chirinuru wo—
Waga yo tare zo
Tsune naran?
Ui no oku-yama
Kyo koyete,

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the Buddhist scriptures was that of trying to remember the correct pronunciation and accent of the foreign characters; and this difficulty was doubtless the primary motive in developing the national syllabary. As already indicated, there are two varieties of Jimmu writing, known as the Katakana and the Hiragana. The former is of solid form, corresponding somewhat to capitals in the Roman alphabet, while the latter is more cursive and flowing, like Roman script. The Katakana consists of 47 syllables, the characters made from straight lines or strokes, taken from fragments of the Chinese ideographs most commonly employed. It is in fact a sort of simplification of the original ideograph that naturally came about with the progress of calligraphy and a higher civilization, to lighten the labor of the student by excluding everything but the root of the ideograph. Only the radical or basal part of the character was preserved. In some cases the radical is considerably abbreviated, as, for example, 仕 became ヘ and served to express the sound "i." Similarly 已 was abbreviated to ㄴ and became the syllable "ro." 保 was shortened to 木 and did duty for "ho."

The following shows five stages of simplification:

And the 47 syllables thus attained were arranged into a table of fifty sounds in all, as the following arrangement will show:

Katakana Syllabary

a ア	ka カ	sa サ	ta タ	na ナ	ha ハ	ma マ	ya ヤ	ra ラ	wa ワ
i イ	ki キ	shi シ	chi チ	ni ニ	hi ヒ	mi ミ		ri リ	wi ヰ
u ウ	ku ク	su ス	tsu ツ	nu ヌ	fu フ	mu ム	yu ユ	ru ル	n ン
e エ	ke ケ	se セ	te テ	ne ネ	he ヘ	me メ	ye エ	re レ	we ヱ
o オ	ko コ	so ソ	to ト	no ノ	ho ホ	mo モ	yo ヨ	ro ロ	wo ヲ

Hiragana Syllabary

i い	ro ろ	ha は	ni に	ho ほ	he へ	to と
chi ち	ri り	nu ぬ	ru る	wo を	wa わ	ka か
yo よ	ta た	re れ	so そ	tsu つ	ne ね	na な
ra ら	mu む	u う	wi ゐ	no の	o お	ku く
ya や	ma ま	ke け	fu ふ	ko こ	ye え	te て
a あ	sa さ	ki き	yu ゆ	me め	mi み	shi し
we ゑ	hi ひ	mo も	se せ	su す		

The above elaboration was ascribed to Kibi-no-Makibi, a scholar of the 8th century, but more probably it is the work of a Buddhist priest, and to facilitate memory was written in the form of a poem, as follows:

Iro wa nioedo,
Chirinuru wo—
Waga yo tare zo
Tsune naran?
Ui no oku-yama
Kyo koyete,

MODERN JAPANESE SCHOOL AND KATAKA... CHINESE

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Asaki yume mishi,
Ei mo sezu.

Which means as follows, translated by Professor B. H. Chamberlain:

"Though their lives are gay, the blossoms flutter down, and so in this world of ours who may continue forever? Having to-day crossed the mountain-fastness of existence, I have seen but a fleeting dream, with which I am not intoxicated."

While the invention of the Katakana is ascribed to Kibi-no-Makibi, the Hiragana is ascribed to the famous priest and caligraphist, Kobo-daishi. The Hiragana is believed to have been a much later development than the Katakana, but the origin and development are really lost in the mists of time. Probably it grew out of the habit of using Chinese ideographs in a cursive form for quick writing, especially by scholars and literary men. It was specially in vogue among ladies, while men preferred the more virile ideograph. There is no doubt that the appearance of syllabic writing did much to hasten development of literature; for the poets and story-tellers could now express their ideas in their own language, this development being especially noticeable in the tenth and eleventh centuries. Some of the most famous books of that time, such as the Utsubo Monogatari and the Genji Monogatari, were written in Hiragana.

During the Tokugawa period this syllabary was used for such popular tales and illustrated stories as were then in vogue. At present the syllabic characters are used chiefly in conjunction with Chinese characters to suggest the pronunciation and therefore the meaning that are to be given to the ideographs, as many ideographs have the same pronunciation but different meanings, such as "rite," "right" and "wright" in English; so while the character in Chinese may be the same the different pronunciation given to it conveys the difference of meaning. In government official documents, however, only the Katakana character is used with Chinese ideographs, while in newspapers and books the Hiragana is more popular as explaining the force of the Chinese character, being placed beside the ideograph.

Asaki yume mishi,
Ei mo sezu.

Which means as follows, translated by Professor B. H. Chamberlain:

"Though their hues are gay, the blossoms flutter down, and so in this world of ours who may continue forever? Having to-day crossed the mountain-fastness of existence, I have seen but a fleeting dream, with which I am not intoxicated."

While the invention of the Katakana is ascribed to Kibi-no-Makibi, the Hiragana is ascribed to the famous priest and caligraphist, Kobo-daishi. The Hiragana is believed to have been a much later development than the Katakana, but the origin and development are really lost in the mists of time. Probably it grew out of the habit of using Chinese ideographs in a cursive form for quick writing, especially by scholars and literary men. It was specially in vogue among ladies, while men preferred the more virile ideograph. There is no doubt that the appearance of syllabic writing did much to hasten development of literature; for the poets and story-tellers could now express their ideas in their own language, this development being especially noticeable in the tenth and eleventh centuries. Some of the most famous books of that time, such as the Utsubo Monogatari and the Genji Monogatari, were written in Hiragana.

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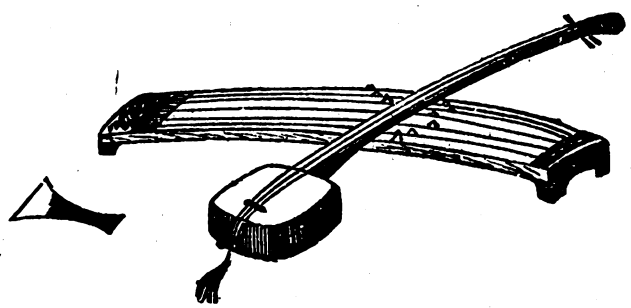

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TENRIKYO

By F. YAMAZAKI

IN the early part of the Meiji era there appeared in Japan a new form of religion known as the Tenrikyo, or Divine Rationalism, which gathered force and spread at a remarkably rapid rate, chiefly among the humbler classes, and to-day it boasts a following of no less that four millions. To some it will be enough to say that the new religion in many respects resembles Christian science; but it is much more than that, as we shall see.

The founder was an ignorant peasant woman named Nakayama, born in 1878 and hailing from the village of Sammaida of Yamabe county in the province of Yamato. Her father was a well-off farmer of little or no inclination to religion, but her mother was a devout believer in Buddhism, an adherent of the Jodo sect. The daughter was brought up in the accustomed manner of Buddhist children, taught to recite the sutras and was a model of piety,though prone to pessimism. At the age of 13 the child requested her parents to allow her to become a nun. Instead they attempted to betroth her to a wealthy farmer of the adjoining village, to whom they finally succeeded in marrying her on her own conditions, namely, that the new household should recite the Buddhist sutras twice a day, morning and evening. The husband already being more or less a believer in Buddhism, had no particalur objection to the agreement; and so she was married to Zembei Nakayama, at the age of fifteen.

As the family into which she married was very comfortably off her life was not hard, and she spent her days in strict obedience to her parents-in-law and in attending carefully to all her household duties, as became a faithful wife. It was a question, however, whether she served her mother-in-law more or better than she did Buddha; but her life at this time displayed no very remarkable qualities beyond the good name she had for piety and charity.

At the age of 40 the woman underwent some mysterious change; she had visions like those ascribed to the great Mormon leader, Joseph Smith before he openly declared himself a prophet. Before this period she had had several children, the oldest, a son named Shuji, being afflicted with a foot disease. The mother had long prayed to the gods for the recovery of her son's foot, but the petitions seemed fruitless. In the village there was an enchanter who practiced incantations for the cure of the sick, his name being Ichibei Nakano. This man of prayer was asked to offer petitions on behalf of the afflicted boy, Shuji Nakayama, and the prayers proved effective. Whether it was a case of the healing of the gods or of mere mesmerism, the neighbors could not divine. At any rate the lad was healed. The reason why some ascribed the power of the enchanter to mesmerism was that he took a girl about with him, whom he put under hypnotic influence and

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tion affirmed to the young person by a divine spirit. There, after a time, the boy who had been healed, was appointed by the people, and he was more than a [illegible]. At this time [illegible] was considered for the [illegible] appointed to be absent and the [illegible] was replaced, when the [illegible] became the medium and he [illegible]. The [illegible] accepted and the [illegible] worked here also. Then the [illegible] herself began to [illegible] [illegible] spirit; and from that day [illegible] and spoke like [illegible] and not as the [illegible].

The day when Aiya Nakamura began to lash to herself in presence of the divine spirit was the tenth of October in the 40th year of her age, and this is regarded as the foundation day of the religion, held sacred by all her followers. She [illegible] preaching herself in [illegible] of [illegible] and for [illegible] healing, and [illegible] the people, as the [illegible] [illegible]. The husband [illegible] until the work [illegible] attending to all the [illegible] of his head to [illegible] to [illegible] and [illegible] of his wife to [illegible] [illegible] the [illegible]. Later on that very night the husband [illegible] [illegible] to give up the [illegible] with [illegible] obligations [illegible] and [illegible] it to be the [illegible] and [illegible] to the [illegible] of the [illegible] property. She did not even [illegible] husband much longer, for he [illegible] this life shortly after [illegible].

[illegible] now [illegible] to [illegible] the [illegible] was [illegible] by [illegible] the [illegible] and [illegible], the [illegible] among [illegible]

work. And this is the reason until the 33rd year of her age, during which period she is [illegible] in her divine mission, preaching [illegible] to all who would hear. Both men and women, though apparently with her slight result. Her [illegible] failure [illegible] to the old existence a prophet being without honor in his own country. She [illegible] one of her daughters named Colan with two [illegible] to [illegible] to preach and [illegible] there; and gradually a following began to [illegible] by [illegible], of which Fuji who had been healed by the [illegible] was prominent. Mrs. Nakamura seems to have been especially [illegible] to cases of sickness and childbirth. [illegible] [illegible] [illegible] during pregnancy, and the birth of her child, was by the instructions of Mrs. Nakayama, ordered to be [illegible] in three days after the child was born. The husband of the woman, as mentioned, is [illegible] and [illegible] [illegible] he was a carpenter, ordered to build a [illegible] as a thanksgiving, in honor of the [illegible]. This was the first temple of the new religion.

[illegible] the number of believers had [illegible] from three only; and the [illegible] of the religion now lived on the alms of the [illegible]. The [illegible] of what was called her [illegible] was [illegible] of cereals [illegible] and distributed among the poor of the neighborhood. And this habit became the origin of the [illegible] festival, [illegible] on the [illegible] of [illegible] of [illegible]. In her 70th year the aged foundress of the new faith became dangerously ill and called a dance, called the "Heavenly Dance," with songs to accompany it. These hymns are regarded as inspired utterances by the faithful, much as Christians regard the

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then affirmed that she was possessed by a divine spirit. However, after a time the boy who had been healed, was again attacked by the malady, and he was once more taken to Nakano, the enchanter. At this time the girl who acted as the medium for the god-spirit happened to be absent and the enchanter was perplexed, when the boy's mother herself offered to become the medium and be hypotized. The offer was accepted and the plan worked like a charm. Then the mother herself began to feel possessed of a divine spirit; and from that day held on to it and spoke like an oracle with authority and not as the ascribes.

The day when Mrs. Nakayama began to believe herself in possession of the divine spirit was the 26th of October in the 40th year of her age, and this is regarded as the foundation day of the religion, held sacred by all her followers. She henceforth proclaimed herself an avatar of love, sold all her worldly belongings and gave the proceeds to the poor, as the inward spirit commanded her. The husband kept quiet until she went as far as attempting to sell the house over his head to give the money to charity, and then he rebelled, believing the conduct of his wife to be a little rash if not altogether reckless. But on that very night the lame boy fell ill and seemed about to give up the ghost; which so alarmed the obdurate father that he softened, believing it to be the voice of heaven, and consented to the disposal of the remainder of the property. She did not even have the husband much longer, for he departed this life shortly afterwards, aged 66.

Being now reduced to poverty the mother was supported by the lame boy who taught the village school for a living, the mother earning a little by doing needle-work. And thus they went on until the 63rd year of her age, during which period she never relaxed faith in her divine mission, preaching her doctrine to all who would hear, both men and women, though apparently with but slight result. Her apparent failure she put down to the old excuse: a prophet being without honor in his own country. She despatched one of her daughters named Kokan with two or three disciples to Osaka to preach and teach the new faith there; and gradually a following began to arise, chiefly consisting of sick folk who had been healed by the woman's prayers. Mrs. Nakayama seems to have been specially effective in cases of smallpox and childbirth. One mother who had been dangerously ill after the birth of her child, was by the incantations of Mrs. Nakayama, enabled to be up in three days after the child was born. The husband of the woman, overjoyed at his wifes sudden and useful recovery, as he was a carpenter, offered to build a temple as a thank-offering, in honor of the enchantress. This was the first temple of the new religion.

By this time the number of believers had increased into the thousands; and the foundress of the religion now lived on the alms of the believers. But most of what was sent her she had pounded into a kind of *mochi* cake and distributed among the poor of the neighborhood. And this habit become the origin of the *Osechi* festival, made so much of by the followers of Tenrikyo. In her 70th year the aged foundress of the new faith became divinely gay and invented a dance, called the "Heavenly Dance," with songs to accompany it. These hymns are regarded as inspired utterances by the faithful, much as Christians regard the

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psalms of David. But the woman always taught by word of mouth and left no writings.

Like all new religious movements the new faith was not withont its years of persecution, the most bigoted opponents being the Buddhist priests of the neighborhood. Then all the Buddhist priests from the youngest to the oldest, including the chief priests and abbots, took a hand, but they could do nothing with the woman. Like Mrs. Mary Baker Eddy, she kept her own counsel and would not be talked to. About the only thing the discussion with the Buddhists brought out clearly was that the god of the new religion was Reason. One of the Buddhist priests of high rank was so taken with the woman's ideas of religion that he approved much of her teaching and commended it to his superiors. The Shintoists also approved it and gave the woman permission to preach the new faith openly and wherever she wished. But the persecution did not yet cease. It was too newfangled a faith for the government authorities to digest all at once and they continued to regard the adherents of Tenrikyo with suspicion, thinking it was merely an attempt to decieve the public. The authorities went so far as to post policemen at the doors of temples of the sect to warn off those entering and caution them against superstition. But, of course, the power of Heaven is greater than that of the police; if the thing was of heaven man could not undo it.

Many of the crude practices of the cult were obviously a disadvantage to its propagation. For instance a favorite medicine for patients was a paste made of wheaten flour; and the custom of having young men and woman perform religious watch-night service in the same room all night was condemned. Once a policeman, in oder to catch the faith at some weak point, dressed as a believer and went in among the faithful to see what he could spy. What was his surprise when the leader of the service arose and announced that "a dog had got in unawares among the faithful," and as she went on discoursing on the dishonor of this action, the spy made himself scarce. This detective afterwards became one of her most earnest disciples, going all over the country preaching the new gospel. There were many of these occurrences which the faithful regarded as miraclous, and the report of which added many to the new religion.

Mrs. Nakayama died in 1887 at the age of 90, full of honor as of years and with many thousands of disciples. In time the new religion received government recognition as one of the faiths of Japan, and was given the right to erect temples the same as other religions. Like the quakers, the new religion now began to attract the educated and the prominent as well as the humble and poor. The large number of intelligent members that have come in, have done much to weed out the more crude and superstitious aspects of the new faith; and in 1908 the whole sect underwent considerable reformation.

Believers at present number some 4½ millions, with 2,400 temples and places of worship, and about 20,000 evangelists. Recently there has been a foreign disciple in the person of an English woman, who came out from London to join the new faith.

The doctrines of this faith are somewhat simple, most of them being taken from Shinto. There are ten chief gods, the names of which are so ponderous and

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people of Israel. Outside every thing was taught by word of mouth and left to tradition.

Like all new religions, Christianity at first did not *wish* to persecute. Then all the Buddhist priests of the whole peninsula were deposed. Then all the Buddhist priests from the youngest to the oldest, including the chief priests and abbots, had a beard, but they could do nothing with a woman. Like Mrs. Mary Baker Eddy, she kept her own counsel and would not be talked to. Then the only thing the disciples with the Buddhist priests and clergy was that the god of the new religion was Roman. One of the Popes' first priests of high rank was so taken with the woman's idea of religion that he approved much of it. He said and commanded it to be sung. The Shintoists also approved it and gave the woman permission to preach the new faith openly and wherever she wished. But the persecution did not yet cease. It was too profitable a thing for the governing and the rich classes. And so once and they continued to [illegible] adherents of Truth to [illegible] thinking it was [illegible] to deceive the public. The method is not so far as to [illegible] of the [illegible] of temple of the [illegible] comforting and comforting [illegible] sition. But, of course, the [illegible] Heaven is greater than on the [illegible] if the thing was of [illegible] made it.

Many of the crude practices of [illegible] were obviously [illegible] to ill prepossession. After [illegible] a medicine for patients [illegible] whatever [illegible] young men and [illegible]

[illegible] Buddhist [illegible] [illegible] [illegible]

publics to be better founded than persecuted, and those constitutions of a kind of image of God, not unlike a government of clouds and thick darkness are worse than the faithful mirrors of the Dutch republics. Though the theology seems to suppose polytheism and this is denied by the followers of Zarathustra, who affirm that the various deities unite to form one supreme deity worshiped under the name of Ahuramazda or Ormuzd: the supreme God of light or Reason. This supreme deity is believed to dwell in the heart of every man, and become the saving power of every soul, as well as the author of divine revelation to the spirit of the believer. There is essentially no important difference between the god of Zarathustra and the God of the Bible. In some ways Parsiism is a simplification of the Hebrew religion, reduced to its primary form of the humble faith.

Heaven is round the Koran only as the next hill after the top of the Pentateuch, a land of happiness and immortal bliss to reach which is their whole desire. In the meditative and moving parable which refers to the day of Resurrection, it is only as the Tree of Existence, to a thirsty traveller. The human form is still used to express the most subtle relation, which is revealed to the grace and mercy of the supreme God. Once in paradise, all the elect shall be beloved sons and join the spiritual dance of the temples, without which

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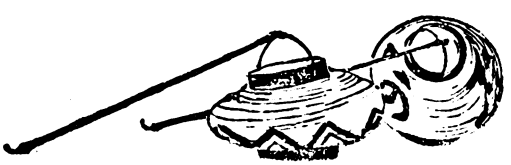
prolix as to be better fancied than perused, and these constitude a kind of college of gods, not unlike a government cabinet; and these deities are worshiped when the faithful assemble for that purpose. Though the theology seems to suggest pollytheism this is denied by the adherents of Tenrikyo, who affirm that the various deities unite to form one supreme deity worshiped under the name of Tenrio-no-Mikoto: the Supreme God of Heaven, or Reason. This supreme deity is believed to dwell in the heart of each believer, and become the saving power of each soul, as well as the author of divine revelations to the spirit of the believer. There is practically no important difference between the god of Tenrikyo and the God of the Bible. In some ways Tenrikyo is a simplification of the Shinto of Hirata, reduced to its plainest form for the humbler folk.

Heaven is called the Kwanrodai, or nectar hill, after the manner of Buddhists, a land of happiness and immortal bliss, to reach which Mrs. Nakayama is the mediator and means, her office being like to that of Gautama, Mohammed or Christ. The human heart is sinful and depraved and needs salvation which is possible only by the grace and mercy of the supreme God. Once in possession of the divine spirit the believer should sing the appointed songs and join the quaker-like dance of the temples, without which prayer is difficult and often incomprehensible.

The code of morals developed by the new faith emphasies loyalty, filial piety, brotherly love, conjugal harmony and obedience, frienship and universal love. The hymns and psalms in which the doctrines and virtues of the faith are embodied, are crude from both a literary and artistic point of view, being composed by unlearned and ignorant persons; but the meaning is all right. One of the prayers reads: "O, Thou supreme God, save us we beseech Thee, by cleasing us from our sins!" Another one reads: "Cleanse our inmost souls, we pray Thee, O Lord, and bring us saved into thy eternal bliss!" The custom of making religion consist of chanting short psalms while keeping up a dancing movement with feet and hands, has made the new religion popular among the unlearned and the simple, while causing most of the educated and intelligent to hesitate and refrain from considering it. What the religion needs most of all is a great preacher or teacher: a St. Paul, as it were. But it has the virtue of being founded by a person of faith and not by a theologian, and thus it appeals to those who can feel better than they can think, and who are more anxious to save their souls and escape from sin than to be entertained intellectually.



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JAPAN STEEL WORKS

By. S. TOKUTANI

THE Japan Steel Works, a great foundry under the joint auspices of British and Japanese enterprise, is situated at Muroran, a small town in Hokkaido, the place having good port and harbor facilities. Since the establishment of this immense plant the town and vicinity have much changed, and what was recently a marshy, desolate place is now a scene of busy activity.

Muroran first began to assume the ambitions of a town in 1888 when the Hokkaido railway reached there, and further growth came when the Hokkaido Tanko Steamship Comapny established its headquarters there in 1906, since which time development has been remarkably rapid. With the coming of the great steel works the prosperity of the town was assured and now Muroran promises to become the leading industrial center of the north. This may be seen when it is remembered that ten years ago the population was only 6,000 whereas to-day is well over 30,000. In this rapid growth of population and general activity the Japan Steel Works has played the most important part.

The Big steel plant at Muroran, as already suggested, is under the cambined management of the Hokkaido Tanko Kisen Kaisha and the British firm of Vickers & Armstrong, with a capital of ¥15,000,000, with permission to raise to the limit of ¥10,000,000 in loans. According to the terms of joint ownership the capital is to be contributed in equal amounts on both sides, with an equal number of officials for both Englishmen and Japanese. The Japanese supply the site for the works and the coal mines necessary to their operation, and the British furnish the necessary machinery and the engineers and artizans required orf a proper working of the foundry. An important advantage is that the British company allows the use of its patents and secrets of promotion and invention without compensation; and the Japanese consented to transfer the Tanko Kisen Kaisha to the Steel Works at original cost. It was a further understanding that in the near future none of the parties to the joint enterprise were to establish a rival works in the Far East. In case this latter provision should be violated the other parties to the contract would have the right to share equally in all profits accuring therefrom.

The first manager of the Japan Steel Works was Mr. Kakugoro Inouye, a prominent member of the Imperial Diet; and for chief adviser he had Vice-Admiral Yamanouchi of the Imperial Navy. The works turn out all kinds of steel, making a specialty of big castings. It makes weapons of war, including big naval and military guns below a 14-inch diameter, as well as shells for the same. Every kind of steel construction material used in war and other ships is produced at Muroran.

The main works are favorably situated on an appropriate site facing the harbour with a large pier 1500 feet long by 60 wide, which is equipped with great derricks capable of lifting 80 tons, the pier being some 60 feet above high water. Even at low tide the pier has a depth of 26 feet in water, so that all kinds of ships can readily be accomodated. Ships of ten thousand tons have come alongside without difficulty. The pier is furnished with a double track which connects with the Imperial Government Railways by a ten mile branch line. The pier cost about ¥780,000 to construct and is the best one in the East.

The plant both as to buildings and machinery is in possession of first-class

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equipment in every way. It has a great finishing shop 1,000 feet long by 170 wide with a height of 40 feet, the interior being divided into four sections in which 200 of the most modern machine tools and finishing work with unerring effect and regularity. Several big cranes with capacities varying from 15 to 80 tons travel up and down for the accommodation of the shop; and all move by electricity. Here is where the big guns are made. In another big shop 630 feet long by 130 broad the raw material is prepared. The interior is divided into three sections with 150 machines and great electric cranes. There is further a big 72 inch boring mill over 400 feet long by 72 broad, with an 80 ft. travel for boring and tempering guns. The big furnaces here have a depth of 60 feet. In a fourth building 450 by 80 feet the forging is done. This shop has a 4000 ton hydraulic press with great furnaces and cranes capable of lifting 100 tons, as well as smaller furnaces and cranes to assist. A fifth shop 820 feet by 224 has the moulding works, the interior of which is divided into five sections with great 50 and 25 ton furnaces as well as smaller ones, capable of dealing with all kinds of metal. Here there are four 6-ton crucible cupola furnaces for iron and brass, with cranes equal to weights of from 5 to 80 tons. All the machinery is worked by electricity.

An interesting department of the works is the modeling and moulding shop 150 by 60 feet where bolt screws, latches and all the necessary machinery to shape the models for the castings. The raw dust is conveyed by suction to the containing place. There is also on the grounds another big shop 300 by 20 feet for making bolts, nuts and so on. There are also buildings for analytical and experimental work. The electric and steam plants are also models of perfection. The dynamo house is 215 by 35 feet depending on a 1450 horse-power engine, supplying power for three big English generators, producing 2250 volts and 1000 kilowatts. This plant supplies the power used in the works, and there is a smaller generating machine for the 3,200 lamps used in the works. The engine rooms have 20 high pressure Babcock & Wilcox boilers supplying 10,000 horse power of steam, all fed by automatic coal feeders. There is, moreover, a gas plant with 32 furnaces supplying all the gas required by the works. There are other numerous buildings for workmen, and also a hospital for the more than 2,500 men employed.

Most of the engineers in the Steel Works are naval men versed in steel manufacture, who have the assistance of specialists from England. The Japan Steel Works represents the first attempt in a large way at such enterprise in Japan. Similar works, such as the Fukushian Steel Works in Kyushu and that at the Kure arsenal, existed and still exist, of course, but they cannot well be compared with the great works at Muroran, which since its opening in the spring of 1911 has been doing the valuable work for which it was established.

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Most of the engineers in the Steel Works are naval men versed in steel manufacture, who have the assistance of specialists from England. The Japan Steel Works represents the first attempt in a large way at such enterprise in Japan. Similar works, such as the Edamitsu Steel Works in Kyushu and that at the Kure arsenal, existed and still exist, of course, but they cannot well be compared with the great works at Muroran, which since its opening in the spring of 1911 has been doing the valuable work for which it was established.

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EURASIAN CUISINE

By COUNT YANAGISAWA

FOR some years I have been making a study of western cooking with Japanese materials. At first professional cooks as well as amateurs laughed at the idea of being able to produced palatable European dishes from materials obtained in Japan. But the experiment has now so long been successfully tried that I think it may be regarded as quite past the experimental stage.

The tendency in our hotels and restaurants is to Japanize western cooking. This is to some extent necessary if we are to utilize Japanese materials. When one speaks of western cuisine in Japan he means all kinds of cooking used in the west, whether English, American, French, Italian or German. It all goes under the name of *seiyo-ryori*, even the best restaurants making no distinction between the cooking of one European country and another. Neither do the patrons pretend to be capable of making such distinctions. In recent years we have heard of Italian or French restaurants in Tokyo; but none of these really can be regarded as first-class representatives of the countries they claim. This, of course, means that Japanese taste for western cooking has not yet sufficiently developed to make attention to the matter worth while. The restaurants simply adhere to the cooking their patrons like best, without asking to what nation it belongs. The people go on the principle that the proof of the pudding is in the eating and not in the name.

Most of the cooking now used in Japan is in British or American style, which is very simple without much seasoning. The guest flavors the food to his own liking. This, of course, is very different from the French method where the guest has to submit to the taste of the chêf, which happily is usually unerring. With Russian and Italian cooking also it is unnecessary to put flavors and spices on the table. The Japanese in fact do not care for very highly seasoned food, and this is why they incline to British and American food. We do not yet appreciate the artistic development of taste displayed in French cooking, for instance. When a French dish is placed before one of our countrymen he proceeds at once to flavour it according to his own notions, thus destroying the flavor produced by the art and experience of the chêf. As likely as not he covers it with Japanese sauce, and has a truly domestic flavor. Consequently when Japanese speak of foreign cooking they usually mean that of Britain or America. The reason is that relations with these countries are closer than with the countries of Europe, and our native cooks come more under British and American influence. British and American cook books are also more easily read, and form for the most part the cuisine literature translated into Japanese.

Of course cooking is an art that is largely dependent on climate. The cuisine of a cold country must to some

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extent differ from that of a hot country; and for this reason I am persuaded that all foreign cooking in this country should be carried out on a Japanese basis. Instead of so much rice-curry let us have something less fitted for a hot climate. We have to realize that there are many other fish adapted to frying beside oysters and lobsters. In western cooking they seem to think that salmon and trout are the best, though we have several others that can serve the purpose quite as well. In Europe meats are more plentiful than fish, and so more attention is devoted to their cooking; but in Japan fish is more plentiful than meats and should receive attention accordingly. Consequently in foreign cooking in Japan fish should receive the same study as meats in Europe. It is not necessary that foreign cooking should always mean meat diet. Japanese fried trout is most delicious. Pie made of pike is better than ham. This being rather a fatty fish, it is better cured like ham than otherwise. Many Japanese fish, too, may be used for making soup; and for seasoning Japanese red pepper and *sansho* are excellent. Foreigners dislike Japanese seaweed as a relish, on account of its odor, but as all Japanese like it, seaweed should be used in foreign cooking in Japan. In the same way for rice-curry in Japan fish should take the place of meat, as being more adapted to the Japanese climate. The Japanese follow the western programme of foods too literally and have not yet learned to vary the food according to season and climate.

In the matter of vegetables we show small development, though they exist in abundance. Their proper use in foreign cooking has not been learned. At present we are confined to salad made of lettuce. Why should we be limited to lettuce when there are many kinds of Japanese greens as succulent?

There is really no reason why foreign food in Japan should cost more than Japanese food. It all depends on knowledge of how to use the native materials. Why, for instance, should so much chicken, beef and pork be use in foreign cooking, instead of our wild fowl and venison? Some time ago when I was treated to a delicious dish of venison served in western style in an Osaka restaurant, I asked the cook if he always had that dish, and he replied that he had only just tried it then as an experiment. The difficulty is that there is not nearly enough trying to use Japanese materials in foreign style. When I have talked to our professional cooks about the matter, they have usually shown a disposition not to listen to me, as I was not a professional chêf; but I have succeeded in persuading certain leading restaurants to heed me, and they have been very satisfactory in result.

What we want in Japan is a general study of the subject by those catering to the public appetite, organizing associations and holding meetings, if possible. Only in this way shall we ever get rid of the present burden of western cooking an inferior manner at high cost. If the restaurants would but take the matter up earnestly it could be accomplished. At the same time I would recommend a greater Europeanization of Japanese cooking, a tendency that has already set in to some extent, especially in the later Meiji period, but a proper application of western methods to Japanese food is very limited. In native dishes we still use too much fish to the exclusion of fowl and other meats. There is invariably the

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same old round of raw fish and boiled fish, and this fish and that fish and another little bit of fish. Would not a dish of chicken be a most agreeable change, somewhere on the menu? It seems difficult for us to get over the old-time hatred of meat. In this country there is an abundance of good duck, goose, pheasant and other fowl; yet we are forced chiefly to eat beef when we are honored with meat food.

It seems to me, therefore, that there should not only be a Japanization of western cooking in this country, but a westernization of the nation's own cooking, as best adapted to the nourishment of the body with the materials available. There should at all times be a greater variety of dishes of both types of cooking, so that guests may select what is most agreeable to their tastes.

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JUDICIAL WISDOM

IN the town of Nikolin [illegible] restaurant of the old capital at Agrod, there lived during the Tsiouyan period a silly woman who, though highly skilled in his craft, yet lacked those qualities of thrift necessary to the comfort of himself and family. As the old year waned and the time came for the liquidation of all [illegible] debts, the wife's chief care and [illegible] was the family purse, to [illegible] with their fortune to make ends meet.

The poverty of the family now became known to its neighbors and the usual friendly and neighborly, taking pity on him in his bankruptcy, put their heads together to see how they might effect some relief. They were greatly moved to compassion that such a man, known everywhere for diligence and good deeds, should thus come to want and scarcity. [illegible] neighbors were appointed to [illegible] the wife and find out [illegible] they were to see what could be done to help him. They learned that his [illegible] consisted in more than [illegible]

The poor man's relief occupied about a

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JUDICIAL WISDOM

IN the town of Nishijin, lying westward of the old capital at Kyoto, there lived during the Tokugawa period a silk weaver, who, though highly skilled in his craft, yet lacked those qualities of thrift necessary to the comfort of himself and family. As the old year waned and the time came for the liquidation of all indebtedness, the wherewithal was not forthcoming and the family had to part with their furniture to make ends meet.

The poverty of the family now became known to the public and the man's friends and neighbours, taking pity on him in his bankruptcy, put their heads together to see how they might effect some relief. They were greatly moved to compassion that such a man, known everywhere for diligence and good deeds, should thus come to want and starvation. Ten of the neighbors were appointed to interview the weaver and find out his actual condition, so as to see what could be done to help him. They learned that his debt amounted to no more than ten *ryo*.

The men were rather surprised that a man should come to bankruptcy for a debt of no more than ten *ryo*, and they remonstrated with him accordingly:

"How is it," began one of the men, "that you allow yourself to be thrown out of house and home for so small a debt as ten *ryo?* One would think that a man would do all in his power to retain the house of his fathers, and think long and well before abandoning his homestead to creditors. Such a small encumbrance is quite common among us. Therefore do not be disheartened; we will help you to tide over the difficulty."

When the last day of the year came, the men repaired to the house of the unfortunate weaver and each of them threw ten *ryo* into a box placed for receiving presents. One of the men, being somewhat given to jollity, picked up the box of money, and placing it before the image of the god Ebisu, the guardian of trade and industry, simulated prayer, saying to the idol: "Please bring this house better fortune next year."

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The others all burst into laughter at this, and were glad to see that even the weaver himself managed to afford a smile. They insisted now on holding a banquet to celebrate the occasion, at which some of them grew so gay that they began to dance and sing with zest unrestrained. Even the host himself got a bit tipsy and forgot his misfortune, making merry with his benefactors.

At last in the we small hours the guests withdrew and the host began to prepare for bed, feeling quite exhausted after the evening's fun. But the man's wife was bent on business and would not allow her husdand to retire to rest until she had brought to him the account book and had him reckon his financial condition at the end of the year. Careful figuring showed the situation much more hopeful than expected. "I shall be able to face all my creditors," said he, glancing at his wife with delight. "You remember that one of the worst of my creditors is my own relative, Hachiemon, the rice merchant, who grinds hard for his money. It is hateful to see a man who recognizes no ties of blood in the face of money. I shall pay him up and have no more to do with him; we can get rice elsewhere."

At this the weaver took the box of money from before the god Ebisu, but lo! it was empty. He could not believe his eyes as he gazed at the bare bottom of the box where the gold lay a short time before. He looked carefully all about the idol and over the shelf to see whether the rats had not carried off the precious coins, but not a *ryo* was to be seen. What was to be done? The family was now thrown into a dispair deeper than ever! He had long ceased to hate thieves, feeling that their lot was their misfortune, but he now began to think there were thieves that were inexcusable. There was nothing for it but to be take himself from the sorrows of life and seek better luck in the next world.

"Life is no longer worth the effort," he remarked to his wife," let us slay our little ones and then despatch ourselves."

"Yes," acquiesced the woman; "there is nothing else to do under the circumstances; but first let us rearrange our attire so as to lie dead with some appearance of composure, when our friends find us."

The couple put on their best clothes, dressing their hair and trying to look as genteel as possible. Then they lighted the lamp on the god-shelf of the family altar. The children were sleeping in quiet and peaceful innocence, as if lost in dreams of a happy New Year. Being disturbed by parental hands the little ones rubbed their sleepy eyelids and wanted to be let alone. The hearts of the two parents lost courage and softened before the scene. Just then the maid came into the room and finding out what was up, began to persuade the parents to spare the children, saying she would look after them and see that they were fed and brought up. Soon the neighbors heard of the affair and they too began to come in increasing numbers. The hubub was now so great that it seemed an unbecoming and inconvenient moment for self-despatch and the dire event was postponed.

As soon as the news came to the ears of the ten gay fellows who had banqueted with the weaver the night before, bringing him the money that had so mysteriously disappeared, they all came again to the house to relieve him. They assured him that none of them had taken the money. As they had given it why

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The others all burst into laughter at this, and were glad to [illegible] *woman's* blindness [illegible]. They looked now on her [illegible] of their own safety. But they began to dance and sing with [illegible] living the best likeness [illegible] forget his misfortune, [illegible] his benefactor.

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should they then have taken it? But as there was no trace of any other thief the affair looked queer, to say the least.

The matter was now placed in the hands of a lawyer and brought before the court, and a judge from Kyoto was to hear the case. As it was a holiday season when weavers were very much occupied in various ways, the judge informed them that he had decided not to hear the case until the 25th of January, and in the meantime he would be able to deliberate on the affair. But he made it a condition that none of those concerned with the case should leave their districts until the time of the trial.

When the day of the trial arrived the judge commanded the ten friends of the weaver together with all their families to appear in court. Though much embarrassed by the unexpected summons the women and children all turned out with their men and the court was quite full.

As soon as all had assembled the judge informed them that he wanted to do a certain thing but that before it could be done he had to cast lots to see whom he would select to assist him. Then he commanded each couple to carry a large drum he had provided around the forest of Miya, which was quite a distance. The drum was swung on a pole and the pole was borne on the shoulders of the father and mother, the children following.

Of course the judge did not tell any of the party that in the big drum was concealed a small boy, who was to report to the judge the conversation of those carrying the drum. After the drum had been carried by all, the boy was brought privately to the judge and asked what he had heard. He replied that he learned nothing much. The seventh couple, he said, complained greatly as to the disgrace of having to make spectacles of themselves by carrying a drum about in that way, especially the wife, but the husband said to her in a whispering voice: "Never mind; it will soon be over! Think of the golden rye!"

From this the judge inferred that this was the guilty party, and the man was accused accordingly, when he confessed to having taken the money. The man was made to restore the stolen rye to the poor weaver, and condemned to banishment from the district of Kyoto forever. This was a light punishment, as he might have been sentenced to death for such an offence. Thus the judge proved his wisdom, and his action was the talk of the country for generations, even to this day.

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CURRENT JAPANESE THOUGHT

By THE EDITOR

Effect of War on Population

The evil effect of war on a nation's manhood has been revealed in a remarkable manner by the Japanese conscription system. It is now just twenty years since the war with China, and the males born that year now come of age for army service. After an exhaustive examination of the physical condition of the young men born in that year it has been discovered that they do not compare favorably with those born either before or after the war. In fact the war has had a very serious effect on both birthrate and the physical constitution of the generation it called forth. The very extraordinary decrease in the number of recruits fit for conscription this year, as compared with all other years since the war with China, shows a distinct effect on the birthrate due to war. As to physical condition it is found that this year only 13 per cent of the recruits come up to the highest standard of physical excellence required by the army, whereas in ordinary years the percentage is about forty-two. The effect of the war was, therefore, not only to decrease the number born but to cause a preponderence of children of physically inferior parentage.

Government Enterprises

In discussing the Commission recently appointed by the Government to consider conditions affecting Government enterprises, the *Jiji Shimpo* says that the most important subject for such a commission to take into consideration is that of the advisability of turning all Government enterprises over to private management. All such undertaking as railways, iron foundries, woolen mills, lumber mills and printing establishments, thinks the *Jiji*, should be in the hands of the people. The *Jiji* holds that the Government management of railways improved neither the service nor the revenue therefrom, and is continually compelled to borrow money to promote efficiency. The fact that railways in Japan are not made to pay their way as in other countries shows that they are not properly managed. Railways managed as the Government manages them would, as private enterprise, be compelled to go into bankruptcy, but the Government makes the nation supply the deficiency.

Japan's Population

Increase of population adds power to the nation says the *Mainichi*. But unless some measures are taken to adjust the conditions of the country to suit the increase, many dangers may be met with. At the time of the restoration of Meiji Era, 1868, our population was estimated at 33,000,000. To-day it has increased to 53,000,000. Unless we send two per cent. abroad, we may not be able to maintain the balance of population with the conditions of the country. Some say that if Japan should change from an agricultural to an industrial country, the increase of population may not present any very serious problem, but Japan has not yet become an industrial country altogether, and we are now facing this great increase. We can not but have many problems of living and distribution of work. To be sure, while our population increased by 20,000,000, our influence extended to Hokkaido, Formosa, Korea, Manchuria and Mongolia. About 2,000,000 people

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emigrated to Hokkaido, about 100,000 to Formosa, about 300,000 to Korea, and about 100,000 to Manchuria, in all 2,500,000. To this may be added 90,000 in Hawaii, 70,000 on the mainland of America, 30,000 or 40,000 in the South Seas, China and South America put together, thus making a grand total of about 2,700,000. This is only five per cent. of the whole population. England, when her rate of increase was greatest, that is from 1800 to 1900, sent 10,000,000 of her population abroad. Compared with this record, ours is an insignificant figure. We caught to devise some means whereby we may see our nation develop more abroad. According to a statement by the chief of the health bureau, our rate of increase is by no means an exception to the general rule of other nations.

Rate of Increase

The rate of increase of population continues the *Mainichi*, should naturally go together with the rate of marriage. About the middle of the Meiji Era the rate of marriage was 8 in 1,000 of the population. It increased after the Russo-Japanese war, that is in 1908 it became 9 3/10. But in 1911 it fell to 8 2/5. This recent decline in marriage rate may be due to the custom of late marriages. Late marriages naturally decrease the rate of increase of population. It is the same in European countries. This is a cause to give us concern. As for the death rate, while in European countries it gradually decreases in Japan it is opposite, that is before 1907 our death rate was 16 in 1,000. Recently it increased to 21. England, Germany and other countries decreased the rate within 40 years past by one-third, while we increased it by one-third. Whether or not our statistics of 40 years ago were correct is a question. But if the rate of increase is falling and the rate of death rising, it is a gave matter for us. The chief cause of fall of the rate of increase of population may be found in the difficulty of living, and that of the rise of the death rate in our three national diseases, namely meningitis, tuberculosis, and apoplexy, which are raging furiously in these days. But owing to increase of population, our sanitary conditions may have become worse and living more difficult. We must devise some means to better our sanitary conditions and at the same time solve the problem of living. We ask expert authorities how this may be done.

Japan's Naval Increment

The new appropriation for the Naval construction, just passed by the Diet, is 23,333,318 *yen* in total for the fiscal year of 1915 and forms a part of the general construction schedule approved by both Chambers during the last Yamamoto Ministry. According to this scheme, three superdreadnoughts, eight destroyers, and two submarines shall be launched by 1918, six years from 1913 to 1918 being required to complete their construction. The outlays for the years just passed and succeeding years are as follows:—

Year	Expenditure Yen
1913	6,000,000
1914	6,526,000
1915	23,333,318
1916	36,048,489
1917	25,815,641
1918	6,360,478

Of the three superdreadnoughts, the keel for the Yamashiro was laid at the Yokosuka Naval Yard in 1913 and is now under construction, whiie the keels of the Ise and the Hyuga were laid in May last, the one at the Kawasaki Dockyard and the other at the Mitsubishi Yard. Altogether they will have each a displacement of 30,000 tons and cost 86,557,010 *yen*.

The destroyers, eight in number, are divided into two classes, the one having 1,000 tons displacement, while the other is middlesized. Their keels are not to be laid in 1915; the necessary materials for construction, however, shall be gathered during the current year. The total expenses for their construction are estimated at 13,676,916 *yen*.

The keels for the two submarines will be laid next year. Their displacement will be 800 tons each. Their cost is estimated at 3,850,000 *yen*. The largest submarine of the Imperial Navy, No. 13, has only 280 tons displacement when on

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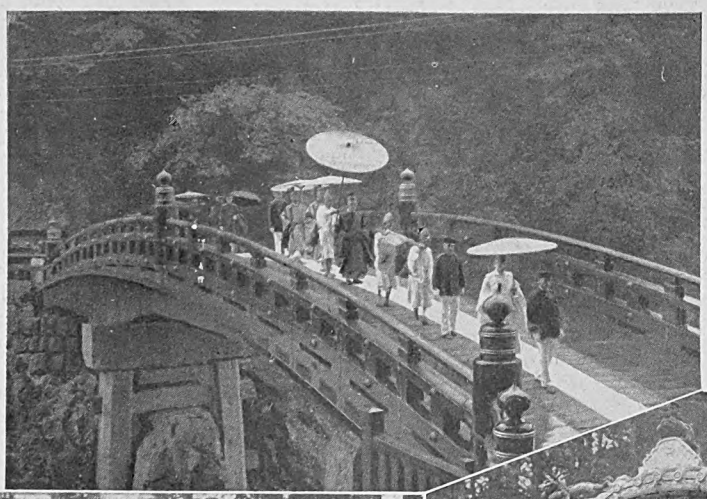

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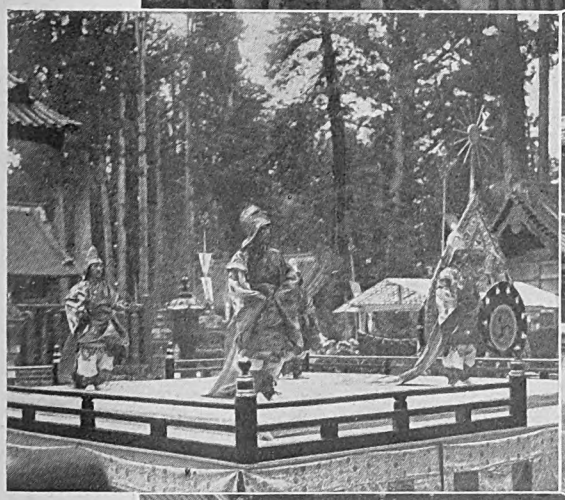

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1. IMPERIAL MESSENGER CROSSING THE SACRED BRIDGE AT NIKKO
2. REPRESENTATIVES OF THE TOKUGAWA CLAN 3. SACRED DANCE
4. MARQUIS KOMATSU DOING HOMAGE BEFORE TOKUGAWA SHRINE, NIKKO

THE TOKUGAWA TERCENTENARY

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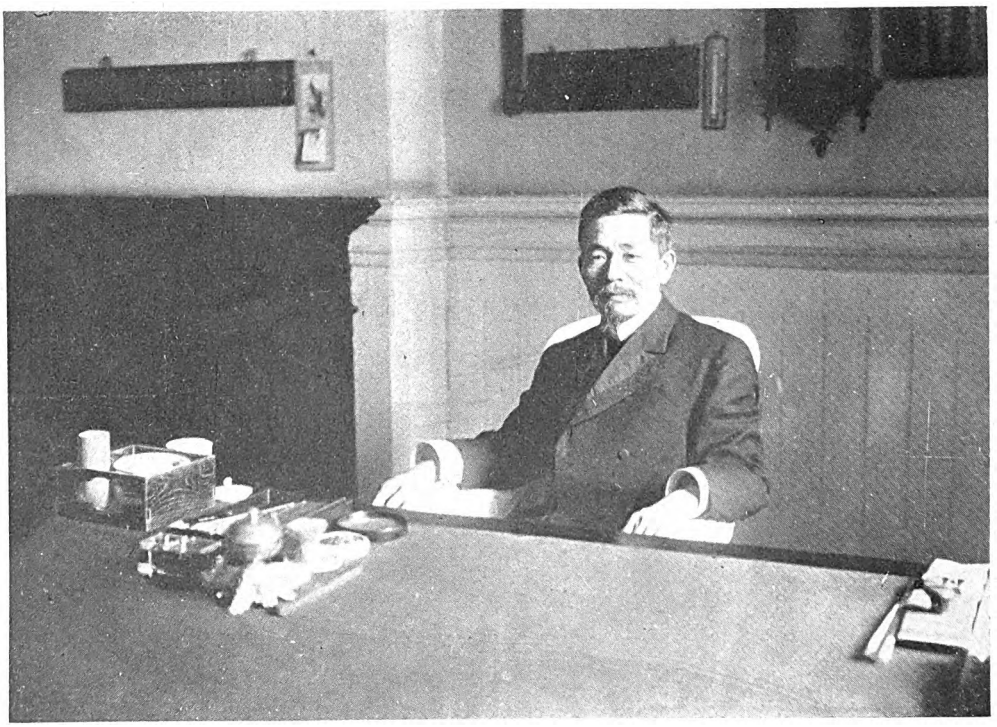

DR. Y. OKUDA, NEW MAYOR OF TOKYO

BAZAAR IN AID OF THE ALLIES, TOKYO

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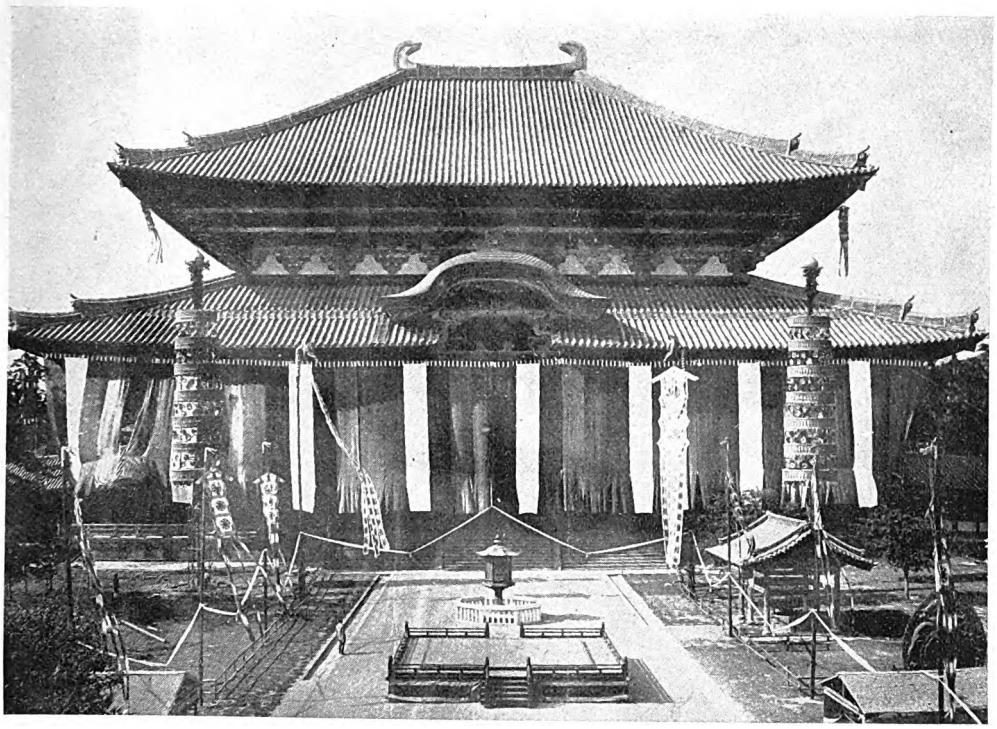

THE RECONSTRUCTED TODAIJI TEMPLE, NARA

LION DANCE AT NAMIYOKE SHRINE, TOKYO

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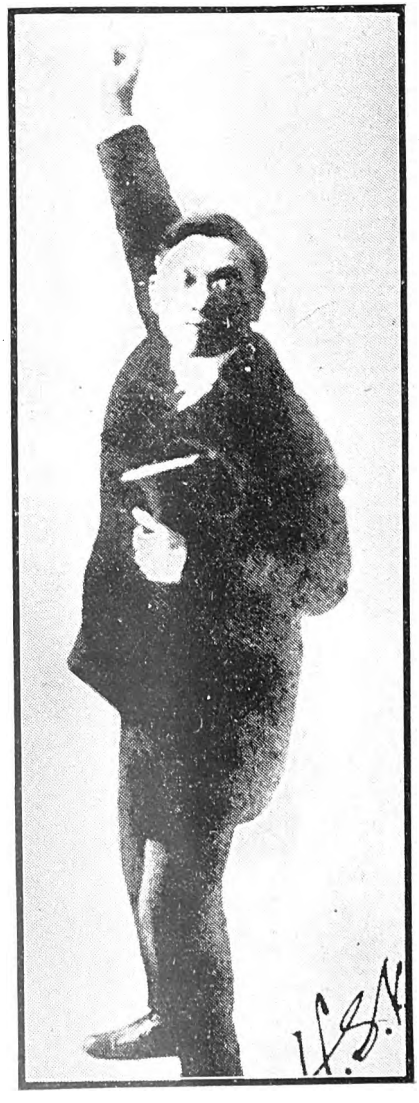

JAPAN'S BILLY SUNDAY
(THE REV. S. KIMURA)

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the water, while its displacement, submerged, is 320 tons. The prospective boats, therefore, are three times as large as No. 13.

Ancestor Worship

In a volume entitled "Ancestor-worship and Japanese Law" by Dr. N. Hozumi, of the Imperial University, and published by the Maruzen Company, Tokyo, we have one of the most authoritative works yet issued on a very interesting subject. The book forms the development of an address delivered by the author before the International Congress of Orientalists in Rome, in October, 1899, and aims to show the close relations exsiting between Ancestor-worship and Japanese law, thus forming a judicial as well as a sociological study. It is pointed out that while foreigners reverence the dead by erecting monuments the Japanese do so by building shrines, and therefore sometimes reverence for these shrines is confounded with religion. Dr. Hozumi holds that ancestor-worship in Japan did not arise from fear of ghosts, as some have thought, but from love of them; it is a love of spirits that are to be respected and not of spirits that should be dreaded. And this love of ghosts and reverence for them is something that widely separates Japanese from western civilization. Ancestor-worship doubtless originated in ties of consanguinity which form a conscious bond of union. It was this custom of ancestor-worship that formed the bond between families, tribes, clans and finally nations. In Japan the *ujigami*, or local tutelary god of the family, always had a powerful influence over the members of the community. There are the ancestors of the Imperial House, the ancestors of the community and those of the family. To support and inculcate the truths of ancestor-worship there are in each year 13 great and 8 minor festivals. The Imperial Ancestors are the national gods, the Clan Ancestors the communal gods and the Family Ancestors the gods of the family. The services accompanying ancestor-worship are held by Buddhists in temples but by Shintoists in their own houses. The hand-clapping observed at such times is taken by some as a sign of invocation and by others as a token of joy and admiration. The living and the dead are always in communion.

The Ancestors and the Law

Japanese law is full of minute regulations as to the proper observance of ancestor-worship. The Imperial Constitution breathes the spirit of it, and it affects the laws and customs of the empire. The Imperial House, being the ancestor of the whole nation, has no clan or family name. The clan was a body founded on a community of blood and common worship, which formed an administrative division of the state; what was a first personal became in time territorial. As the House or Family was the seat of ancestor-worship the continuity of the family had to be ensured. New houses or families could not be established, for such would have no ancestors to worship, but branch houses might worship the ancestors of the main house. The importance of marriage lay in its perpetuating the family and the worship of ancestors. It is the duty of every family to marry so as to prevent the family cult becoming extinct. The family line and worship is continued by the head of the family. In old Japan only the head of the family was allowed to marry, the law being most strictly observed by the military class. What the younger sons did for wives is not clear; but in order to ensure the continuance of the family concubinage was permitted in case the wife had no issue. But in this matter, human nature being what it is, when man was given an inch he took an ell. All the laws regulating divorce and adoption were regulated in accordance with the principles of ancestor-worship, as well as the laws regarding succession and inheritance.

Japan's Billy Sunday

The empire of the Rising Sun is to have the advantage of a Billy Sunday in the person of an evangelist, Kiyomatsu Kimura, who has been to America and followed the American edition about on his campaigns and learned the method. Mr. Kimura expects to save his countrymen in the wholesale manner of his American model, using the same vigorous style of language and the same spectacular stage vogue.

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the water, while its circulation is impeded. In spite of these drawbacks, the prospective benefit, therefore, are three times as large as Nos. 1 & 2.

In a volume entitled "Free Government and Japanese Law" by Dr. K. Hozumi, of the Imperial University, and published by the Maruzen Company, Tokyo, we have one of the most authoritative works yet issued on a very interesting subject. The book forms the elaborated of an address delivered by the author before the International Congress of Orientalists in Korea, in October, 1908, and aims to ascertain the close relations existing between Japanese morality and Japanese law, thus forming a judicial record of a self-depicted history. It is pointed out that while Japanese morality is based by ethics, and ethics by religion, and religion by divine revelation, the Japanese law is based by ethics, and ethics by religion, and religion by divine revelation. The Hozumi holds that morality is universally in force and not subject to time or place, so we have the right and true love of God as a form of religion that is to be respected and that should be obeyed. And this love of God is to be for them based on filial piety which forms the basis of their morality. It was the ancestor worship that formed the basis of the Japanese religion. In fact the Japanese, as a people, worship the family, above the individual, and a powerful influence over the members of the community. There are three principles of the Imperial Throne, the preservation of the country and those of the people, to promote and promulgate the duties of subjects, which are in every way equal and of the same importance. The Imperial Ancestors are the national gods, the Clan Ancestors the communal gods and the ancestors of the people of the family. The ancestors are held by Buddhists in temples and by Shintoists in their own houses. The land during the [illegible] of the [illegible]

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Among his country men Mr. Kinnins will have ample sphere for demonstrating what is opposed to the Christian life; but whether the Holy Sunday mode of addressing them will take, is another question. Mr. Kinnins says he has proved that it will, and he should be taken at his word.

Some of the British news-papers and magazines indulge in misguided criticism of Sino-Japanese relations, says the *Japan Mail*. The Outlook of America, however, to our great joy and satisfaction, gives an unbiassed view of the situation. The Outlook says that it is proper that Japan should maintain an Asiatic Monroe Doctrine; Japan for her own self-protection can not leave China altogether in the hands of the Europeans; Japan in order to save China from her weakness wants to establish her power in that country, which is a proper thing; but in order to do so Japan must exercise her influence in a proper manner. We had been saying that the Americans should place themselves in the position of the Japanese. The Outlook has now done so. The editor of that magazine has understood the innermost mind of the Japanese. If American public opinion be like that, why should we worry about relations between Japan and America. We now wish that British public opinion were like it. England is disgusted with the position of Japan in China. As she has self can not take action in China, she uses big words, threatening "*You* just wait. Even if you indulge in plundering while Russia raging in Europe, when the peace conference comes the questions of the world will be decided in that conference of powers. We do not allow you to take advantage of us." The British journals further say that Japan is a poor country. Unless we establish good connections with London and New York, Japan would only hold empty letters, and be boasting in vain. The Englishmen try to hold down Japan by the power of money, and use such threatening words. Who can say that the Englishmen are broad-minded? Their mind is indeed very small. Japan is now serving as a watch dog for England in the Far East, and England is bent on using Japan like a slave, and the latter tries to redress proper privileges to Japan. We doubt whether such meaningless views will be beneficial to England.

Correction: In the July number of the *Japan Magazine*, on page 150, column two, it was stated that Mr. S. Hirayama, the writer of the article on Viscount Inouye, was away from him, at the time of his death. Mr. Hirayama desires to state that he was in London at the time and attended the funeral of Viscount Inouye. Also in the illustration accompanying the article the dress worn by the late Viscount Inouye in the lower inset is that of a railway workman.

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Among his countrymen Mr. Kimura will have ample sphere for denouncing what is opposed to the Christian life; but whether the Billy Sunday mode of addressing them will take, is another question. Mr. Kimura says he has proved that it will, and he should be taken at his word.

Monroe Doctrine for Asia

Some of the British newspapers and magazines indulge in misguided criticism of Sino-Japanese relations, says the *Kokumin*. The Outlook of America, however, to our great joy and satisfaction gives an unbiassed view of the situation. The Outlook says that it is proper that Japan should maintain an Asiatic Monroe Doctrine; Japan for her own self-protection can not leave China altogether in the hands of the Europeans; Japan in order to save China from her weakness wants to establish her power in that country, which is a proper thing; but in order to do so Japan must exercise her influence in a proper manner. We had been saying that the Americans should place themselves in the position of the Japanese. The Outlook has now done so. The editor of that magazine has understood the innermost mind of the Japanese. If American public opinion be like that, why should we worry about relations between Japan and America. We now wish that British public opinion were like it. England is dissatisfied with the position of Japan in China. As she herself can not take action in China, she uses big words, threatening "You just wait. Even if you indulge in plundering while fire is raging in Europe, when the peace conference comes the questions of the world will be decided in that conference of powers. We do not allow you to take advantage of us." The British journals further say that Japan is a poor country. Unless we establish good connections with London and New York, Japan would only hold empty letters, and be boasting in vain. The Englishmen try to hold down Japan by the power of money, and use such threatening words. Who can say that the Englishmen are broad-minded? Their mind is indeed very small. Japan is now serving as a watch dog for England in the Far East, and England is bent on using Japan like a slave, and the latter tries to refuse proper privileges to Japan. We doubt whether such nearsighted views will be beneficial to England.

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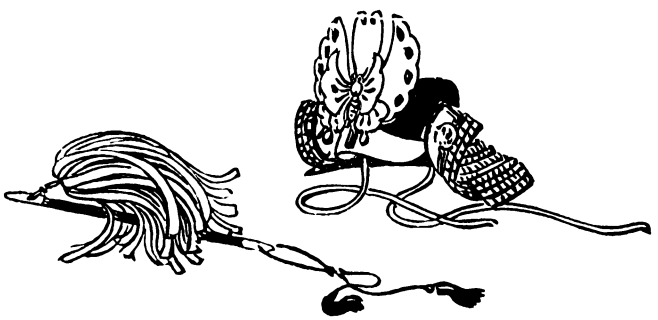

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